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THE ANTIGONE

OF

SOPHOCLES

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WITH A COMMENTARY,
ABRIDGED FROM THE LARGE EDITION

OF

SIR RICHARD C. JEBB

BY

E. S. SHUCKBURGH

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PREFACE.

IT has been a difficult task to select the parts of Sir Richard Jebb's famous commentary which might safely be omitted in preparing an edition for the use of the higher classes in Schools and University students. To some I fear I may seem to have erased what could not be spared, to others that after all I have left more than can be well digested even by Sixth Form boys. My aim however has been to leave all that was positive and directly illustrative. I have omitted what I may, for want of a better term, call controversial: I mean the notes containing discussions of the views which the Commentator rejects. These discussions are often of the highest value, but they must and no doubt will be sought by advanced students in the large edition, with translation, of which this is an abridgement. My own share in this edition has been a modest one, consisting almost wholly in selection. I have only in very rare instances

added a word or two, or a quotation which I thought might further illustrate the text. It is with pardonable satisfaction that I find myself connected with such a work and enjoying the confidence of its author.

E. S. SHUCKBURGH.

CAMBRIDGE,
June 1902.

FROM SIR R. JEBB'S PREFACE TO THE LARGE EDITION OF 1900.

THE *Antigone*, one of the earliest of its author's extant plays,—the *Ajax* alone having a rival claim in this respect,—belongs by time, as by spirit, to the very centre of the age of Pericles. At the probable date of its composition, the Parthenon was slowly rising on the Acropolis, but was still some years from completion; Pheidias, a few years older than Sophocles, and then about sixty, was in the zenith of his powers. The traditional, and best, reading of a verse in the ode to Dionysus (v. 1119) suggests the fresh interest in Southern Italy which Athenians had lately acquired by the foundation of Thurii[1], and recalls the days, then recent, when one of the new colonists, Herodotus, had been in the society of Sophocles. The figure of

[1] In his able work, *The Age of Pericles* (vol. II. p. 132), Mr Watkiss Lloyd makes an interesting remark with reference to the *Antigone*. Thurii stood near the old site of Sybaris. Têlys was despot of Sybaris when it was destroyed by Croton (*circ.* 510 B.C.). Shortly before that event, he had put some Crotoniat envoys to death, and exposed their unburied bodies before the walls, according to the historian Phylarchus (*circ.* 220 B.C.) in Athen. p. 521 D. Callias, the soothsayer of Têlys, afterwards forsook him,—alarmed by the omens (Her. 5. 44). This story may well have been brought into notoriety at Athens by the keen interest felt just then in Thurii. Creon's part would thus suggest a striking reminiscence.

Antigone, as drawn by the poet, bears the genuine impress of this glorious moment in the life of Athens. It is not without reason that moderns have recognised that figure as the noblest, and the most profoundly tender, embodiment of woman's heroism which ancient literature can show; but it is also distinctively a work of Greek art at the highest. It is marked by the singleness of motive, and the self-restraint, which belonged to such art; it deserves to be studied sympathetically, and as a whole; for there could be no better example of ideal beauty attained by truth to human nature.

Such a study of the play, as a work of art, stands here in a more than usually intimate relation with that study of language and of detail which it is the secondary office of an interpreter to assist. The poetical texture of the work is, even for Sophocles, remarkably close and fine; it is singularly rich in delicate traits which might easily escape our observation, but which are nevertheless of vital consequence to a just appreciation of the drama in larger aspects. The *Antigone* is thus a peculiarly exacting subject for a commentator. In estimating the shortcomings of an attempt to illustrate it, it may at least be hoped that the critic will not altogether forget the difficulties of the task.

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INTRODUCTION.

§ 1. The *Oedipus Tyrannus* is concerned with the fall of the Theban king; the *Coloneus*, with the close of his life; and the *Antigone*, with a later episode in the fortunes of his children. But the order of composition was, *Antigone, Tyrannus, Coloneus;* and the first was separated from the last by perhaps more than thirty years of the poet's life. There is some ground for thinking that the subject—though not the treatment—was suggested by Aeschylus in the closing scene of the *Seven against Thebes.*

Analysis of the play.
I. Prologue: 1—99.

§ 2. The scene is laid before the palace of Creon,—once that of Oedipus,—at Thebes. The city has just been delivered from a great peril. It had been besieged by an Argive army, the allies of the exile Polyneices, whom his brother Eteocles had driven out of Thebes, that he himself might be sole king. But on the day before that with which the play begins, the two brothers had slain each other in single fight. Besides Polyneices, six other leaders of the besiegers had been killed by as many Theban chiefs. Thus deprived of its commanders, the besieging host had fled, panic-stricken, in the night.

It is the moment of dawn. Antigone has asked her sister Ismene to come forth with her from the house, in order that they may converse alone. Creon, their uncle, is now king. He has put forth an edict,—that Eteocles, the champion of

Thebes, shall be honourably buried; but the body of Polyneices, the country's foe, shall be left on the plain outside the walls of Thebes, for dogs and birds to mangle at their will. If any citizen dares to disobey, he shall be stoned to death. Antigone tells her sister that she is resolved to defy this edict, and to bury their brother Polyneices. Ismene vainly seeks to dissuade her; and Antigone goes forth, alone, to do the deed.

Parodos: 100—161.

The Chorus of fifteen Theban elders now enters. Creon has summoned them to meet him,—they do not yet know wherefore. They greet the rising sun, and, in a splendid ode, describe the danger from which Thebes has been saved. The dramatic effect of the ode is to make us feel how grievous, from a Theban point of view, has been the act of Polyneices.

II. First episode: 162—331.

Creon comes forth. Declaring his resolve that patriotism and treason shall never miss their due rewards, he acquaints the Chorus with the purport of his edict,—that Eteocles shall be honoured and Polyneices dishonoured. The elders receive the decision with unquestioning respect; though their words are more suggestive of acquiescence than of approval.

A guard arrives, with the startling news that unknown hands have already paid burial rites to Polyneices, by the symbolical act of sprinkling dust on the corpse. Creon dismisses the man with threats of a terrible death, which the other guards shall share, if they fail to discover the men who have thus broken the edict.

First stasimon: 332—375. Anapaests, 376—383.

The choral ode which follows is a beautiful treatment of a theme which this mysterious deed suggests,—human inventiveness,—its audacity and its almost infinite resource, save for the limits set by fate. As these strains cease, anapaests spoken by the leader of the Chorus express sudden amazement and pain.—Antigone, the royal maiden, the niece of the king, is led in, a prisoner, in the hands of the guard.

Questioned by Creon, Antigone replies that she knew the edict, but nevertheless paid funeral rites to her brother because she held that no human law could supersede the higher law of the gods. She is ready to die.

III. Second episode: 384–581.

Creon, still more incensed by her demeanour, vows that she shall indeed perish by a shameful death. He suspects Ismene also; and she is presently brought in. Agonised by grief for her sister's impending doom, Ismene entreats that she may be considered as sharing the responsibility of the deed; she wishes to die with her sister. Antigone firmly and even sternly, though not bitterly, rejects this claim, which 'justice will not allow'; the deed has been hers only. Ismene vainly seeks to move Creon; he is not touched by her despair, or by the thought—to which Ismene also appeals—that his son Haemon is betrothed to Antigone. He orders that both sisters shall be taken into the house, and closely guarded; for his present purpose is that both shall die.

Moved by the sentence which has just been passed, the Chorus speaks of the destiny which has pursued the royal line of Thebes: 'When a house hath once been shaken from heaven, there the curse fails nevermore.' The sisters were the last hope of the race; and now they too must perish. The ode closes with a strain of general reflection on the power of Zeus and the impotence of human self-will. There is no conscious reference to Creon; but, for the spectators, the words are suggestive and ominous.

Second stasimon: 582–625. Anapaests, 626–630.

Haemon enters. He has come to plead with his father for the life of his betrothed Antigone. This scene is one of the finest in the play. A lesser dramatist would have been apt to depict Haemon as passionately agitated. The Haemon of Sophocles maintains an entire calm and self-control so long as a ray of hope remains; his pleading is faultless in tone and in tact; he knows Creon, and he does not intercede with him as a lover for his

IV. Third episode: 631–780.

betrothed; he speaks as a son solicitous for his father's reputation, and as a subject concerned for the authority of his king; he keeps his temper under stinging taunts; it is only when Creon is found to be inexorable that the pent-up fire at last flashes out. Then, when Haemon rushes forth,—resolved, as his latest words hint, not to survive his beloved,—he leaves with the spectators a profound sense of the supreme effort which he has made in a cause dearer to him than life, and has made without success.

Haemon having quitted the scene, Creon announces, in reply to a question of the Chorus, the mode of death which he designs for Antigone. As for Ismene, he will spare her; her entire innocence has been proved, to his calmer thoughts, by the words which passed between the sisters in his presence. Antigone is to be immured in a sepulchral chamber,—one of the rock-tombs in the low hills that fringe the plain of Thebes, —and there she is to be left, with only the formal dole of food which religion prescribes, in order to avert the pollution which the State would otherwise incur through the infliction of death by starvation.

Third stasimon: 781—800. Anapaests, 801—805.

A choral song celebrates the power of Love,—as seen in Haemon, who has not feared to confront a father's anger in pleading for one who has broken the law. While implying that Haemon has acted amiss, the ode also palliates his action by suggesting that the deity who swayed him is irresistible. At the same time this reference to Haemon's passion serves to deepen the pathos of Antigone's fate.

V. Fourth episode: 806—943.

She is now brought out of the house by Creon's servants, who are to conduct her to her living tomb. At that sight, the Theban elders cry that pity constrains them, even as love constrained Haemon, to deplore the sentence. Antigone speaks to them of her fate, and they answer not unkindly; yet they say plainly that the blame for her doom rests with herself alone; the king could not grant impunity to a breach of his edict. Creon enters,

and reproves the guards for their delay. In her latest words, Antigone expresses her confidence in the love which awaits her beyond the grave; and also the trouble which overclouds her trust in the gods, who knew her deed, and yet have permitted her to suffer this doom. Then she is led forth, and is seen no more.

Fourth stasimon: 944—987.

The rocky tomb to which she is passing suggests the theme of a choral ode, commemorating three other sufferers of a cruel imprisonment,—Danaë, Lycurgus, and Cleopatra.

VI. Fifth episode: 988—1114.

As the choral strains cease, the blind and aged prophet Teiresias is led in by a boy. He comes with an urgent warning for the king. The gods are wroth with Thebes; they will no longer give their prophet any sign by the voice of birds, or through the omens of sacrifice. The king is himself the cause, by his edict. Carrion-creatures have defiled the altars of Thebes with the taint of the unburied dead. Let burial rites be at once paid to Polyneices. He speaks for Creon's own good. For Antigone's act did not clear Creon. Creon's duty to the dead and to the gods below was still unperformed. So far as Creon was concerned, Polyneices was still unburied. And Creon's obligation could not be discharged, as Antigone's had been, merely by the symbolical act, which religion accepted only when a person was unavoidably hindered from performing regular rites. There was nothing to hinder Creon from performing such rites. These were still claimed from him. After Antigone's tribute had been rendered, birds and dogs had been busy with the corpse. Creon's duty to the dead and to the gods below was now also a duty towards the polluted State, from which his impiety had alienated the gods above.

In reply to the friendly and earnest warning of Teiresias, Creon angrily accuses the seer of mercenary complicity in a disloyal plot; malcontent Thebans wish to gain a triumph over their king by frightening him into a surrender. Never will he grant burial rites to Polyneices.

Teiresias, angered in his turn, then declares the penalty which the gods reserve for such obduracy. With the life of his own son shall Creon atone for his twofold sin, the detention of the dead among the living, and the imprisonment of the living in the abode of the dead. The seer then departs.

Creon is deeply moved. In the course of long and eventful years he has learned a lesson which is present also to the minds of the Theban elders. The word of Teiresias has never failed to come true.

After a hurried consultation with the Chorus, Creon's resolve is taken. He will yield. He immediately starts, with his servants, for the upper part of the Theban plain, where the body of Polyneices is still lying,—not very far, it would seem, from the place of Antigone's prison.

Hyporcheme (taking the place of the fifth stasimon): 1115—1154.

The Chorus is now gladdened by the hope that Creon's repentance, late though it is, may avail to avert the doom threatened by Teiresias. This feeling is expressed in a short and joyous ode, which invokes the bright presence of Dionysus. May the joyous god come with healing virtue to his favourite Thebes! The substitution of this lively dance-song ('hyporcheme') for a choral ode of a graver cast here serves the same purpose of contrast as in the *Oedipus Tyrannus*, the *Ajax*, and the *Trachiniae*. The catastrophe is approaching[1].

VII. Exodos: 1155—1352.

A Messenger now enters,—one of the servants who had accompanied Creon to the plain. The words in which he briefly intimates the nature of his tidings (v. 1173) are overheard, within the house, by Eurydicè, then in the act of going forth with offerings to Pallas; and she swoons. On recovering consciousness, she comes forth, and hears the full account from the Messenger. He says that, when they reached the plain, Creon's first care was for the funeral rites due to Polyneices. After prayer to Pluto and Hecatè, the remains—lacerated by birds and dogs—

[1] See note on v. 1115.

were washed, and solemnly burned; a high funeral-mound was then raised on the spot. Creon and his followers then repaired to the tomb of Antigone. They found her already dead; she had used her veil to hang herself. Haemon, in a frenzied state, was embracing her corpse. He drew his sword upon his father, who fled. Then, in a swift agony of remorse, the son slew himself.

Having heard this news, Eurydicè silently retires into the house.

She has hardly withdrawn, when Creon enters, with attendants, carrying Haemon's shrouded corpse[1] upon a bier. He bewails his own folly as the cause of his son's death. Amid his laments, a Messenger from the house announces that Eurydicè has stabbed herself at the household altar, with imprecations on the husband. Wholly desolate and wretched, Creon prays for death; nor has the Chorus any gentler comfort for him than the stern precept of resignation,—'Pray thou no more; mortals have no escape from destined woe.' As he is conducted into the house, the closing words of the drama are spoken by the leader of the Chorus: 'Wisdom is the supreme part of happiness, and reverence towards the gods must be inviolate. Great words of prideful men are ever punished with great blows, and in old age teach the chastened to be wise.'

Unity of motive. The question raised.

§ 3. The issue defined in the opening scene,—the conflict of divine with human law,—remains the central interest throughout. The action, so simple in plan, is varied by masterly character-drawing, both in the two principal figures, and in those lesser persons who contribute gradations of light and shade to the picture. There is no halting in the march of the drama; at each successive step we become more and more keenly interested to see how this great conflict is to end; and

[1] *i.e.*, an effigy. The deuteragonist, who had acted Haemon, had been on the stage, as Messenger, up to v. 1256, and had still to come on as Second Messenger at v. 1278.

when the tragic climax is reached, it is worthy of such a progress.

The simplicity of the plot is due to the clearness with which two principles are opposed to each other. *Creon represents the duty of obeying the State's laws; Antigone, the duty of listening to the private conscience.* The definiteness and the power with which the play puts the case on each side are conclusive proofs that the question had assumed a distinct shape before the poet's mind. It is the only instance in which a Greek play has for its central theme a practical problem of conduct, involving issues, moral and political, which might be discussed on similar grounds in any age and in any country of the world. Greek Tragedy, owing partly to the limitations which it placed on detail, was better suited than modern drama to raise such a question in a general form. The *Antigone*, indeed, raises the question in a form as nearly abstract as is compatible with the nature of drama. The case of Antigone is a thoroughly typical one for the private conscience, because the particular thing which she believes that she ought to do was, in itself, a thing which every Greek of that age recognised as a most sacred duty,—viz., to render burial rites to kinsfolk. This advantage was not devised by Sophocles; it came to him as part of the story which he was to dramatise; but it forms an additional reason for thinking that, when he dramatised that story in the precise manner which he has chosen, he had a consciously dialectical purpose. Such a purpose was wholly consistent, in this instance, with the artist's first aim,—to produce a work of art. It is because Creon and Antigone are so human that the controversy which they represent becomes so vivid.

What is the moral intended?

§ 4. But how did Sophocles intend us to view the result? What is the drift of the words at the end, which say that 'wisdom is the supreme part of happiness'? If this wisdom, or prudence (τὸ φρονεῖν), means, generally, the observance of due limit, may not the suggested moral be that both the parties to the conflict were

censurable? As Creon overstepped the due limit when, by his edict, he infringed the divine law, so Antigone also overstepped it when she defied the edict. The drama would thus be a conflict between two persons, each of whom defends an intrinsically sound principle, but defends it in a mistaken way; and both persons are therefore punished. This view, of which Boeckh is the chief representative, has found several supporters. Among them is Hegel:—'In the view of the Eternal Justice, both were wrong, because they were one-sided, but at the same time both were right[1].'

Or does the poet rather intend us to feel that Antigone is wholly in the right,—*i.e.*, that nothing of which the human lawgiver could complain in her was of a moment's account beside the supreme duty which she was fulfilling;—and that Creon was wholly in the wrong,—*i.e.*, that the intrinsically sound maxims of government on which he relies lose all validity when opposed to the higher law which he was breaking? If that was the poet's meaning, then the 'wisdom' taught by the issue of the drama means the sense which duly subordinates human to divine law,—teaching that, if the two come into conflict, human law must yield.

A careful study of the play itself will suffice (I think) to show that the second of these two views is the true one. Sophocles has allowed Creon to put his case ably, and (in a measure from which an inferior artist might have shrunk) he has been content to make Antigone merely a nobly heroic woman, not a being exempt from human passion and human weakness; but none the less does he mean us to feel that, in this controversy, the right is wholly with her, and the wrong wholly with her judge.

The character of Creon's edict.

§ 5. In the first place it is necessary to appreciate the nature of Creon's edict against burying Polyneices. Some modern estimates of the play have seemed to assume that such refusal of sepulture, though a harsh measure, was yet one which the

[1] *Religionsphilosophie*, II. 114.

Greek usage of the poet's age recognised as fairly applicable to public enemies, and that, therefore, Creon's fault lay merely in the degree of his severity. It is true that the legends of the heroic age afford some instances in which a dead enemy is left unburied, as a special mark of abhorrence. This dishonour brands the exceptionally base crime of Aegisthus[1]. Yet these same legends also show that, from a very early period, Hellenic feeling was shocked at the thought of carrying enmity beyond the grave, and withholding those rites on which the welfare of the departed spirit was believed to depend. The antiquity of the maxim that, after a battle, the conquerors were bound to allow the vanquished to bury their dead, is proved by the fact that it was ascribed either to Theseus[2] or to Heracles[3]. Achilles maltreated the dead Hector. Yet, even there, the *Iliad* expresses the Greek feeling by the beautiful and touching fable that the gods themselves miraculously preserved the corpse from all defacement and from all corruption, until at last the due obsequies were rendered to it in Troy[4]. The Atreidae refused burial to Ajax; but Odysseus successfully pleaded against the sentence, and Ajax was ultimately buried with all honour[5]. In giving that issue to his play, Sophocles was doing what the general feeling of his own age would strongly demand. Greeks of the fifth century B.C. observed the duty towards the dead even when warfare was bitterest, and when the foe was barbarian. The Athenians buried the Persians slain at Marathon, as the Persians buried the Lacedaemonians slain at Thermopylae. A notable exception may, indeed, be cited; but it is one of those exceptions which forcibly illustrate the rule. The Spartan Lysander omitted to bury the Athenians who fell at Aegospotami; and that omission was remembered, centuries later, as an indelible stigma upon his name[6].

Thus the audience for which Sophocles composed the

[1] Soph. *El.* 1487 ff.
[2] Plut. *Thes.* 29.
[3] Aelian *Var. Hist.* 12. 27.
[4] *Il.* 24. 411 ff.
[5] Soph. *Ai.* 1332 ff.
[6] Paus. 9. 32. 6.

Antigone would regard Creon's edict as something very different from a measure of exceptional, but still legitimate, severity. They would regard it as a shocking breach of that common piety which even the most exasperated belligerents regularly respected.

Antigone's position.

§ 6. Antigone, on the other hand, is fulfilling one of the most sacred and the most imperative duties known to Greek religion; and it is a duty which could not be delegated. She and her sister are the nearest kinsfolk of the dead. It is not to be expected that any stranger should brave the edict for the dead man's sake. As the Chorus says, 'no man is so foolish that he is enamoured of death' (220). Creon is furious when the Chorus suggests that the rites so mysteriously paid to the corpse may have been due to the agency of the gods (278 f.). That very suggestion of the Chorus shows how impossible it seemed to the Theban mind that Polyneices could receive the ministration of any human hand. A modern critic, taking the view that Antigone was wrong, has observed (not ironically) that she ought to have left the gods to provide the burial. It would have been ill for the world if all who have done heroic deeds had preferred to await miracles. As to another suggestion,—that Antigone ought to have tried persuasion with Creon,—the poet has supplied the answer in his portraiture of Creon's character,—a character known to Antigone from long experience. The situation in which Antigone was placed by Creon's edict was analogous to that of a Christian martyr under the Roman Empire. It was as impossible for Antigone to withhold those rites, which no other human being could now render, as it was impossible for the Christian maiden to avoid the torments of the arena by laying a grain of incense on the altar of Diana. From both alike those laws which each believed to be 'the unfailing statutes of Heaven' claimed an allegiance which no human law could cancel, and it was by the human ruler, not by his victim, that the conflict of loyalties had been made inevitable.

§ 7. The character of Antigone is a separate question from the merit of the cause in which she is engaged.

Character of Antigone.

She might be doing right, and yet the poet might have represented her as doing it in such a manner as to render her heroism unattractive. We may now turn to this question, and consider what manner of woman she is.

Two qualities are at the basis of her character. One is an enthusiasm, at once steadfast and passionate, for the right, as she sees it,—for the performance of her duty. The other is intense tenderness, purity, and depth of domestic affection; manifested here in the love of sister for brother, a love which death has not weakened, but only consecrated; as in the *Oedipus Coloneus*—where the portraiture of her is entirely in unison with that given here—it is manifested in the tender anxiety to reconcile her living brothers, and in the fearless, completely selfless devotion—through painful wanderings, through all misery and all reproach—to the old age of her blind and homeless father. In the opening scene of the play, we find her possessed by a burning indignation at the outrage done to her dead brother; the deep love which she feels for him is braced by a clear sense of the religious duty which this edict lays upon her, and by an unfaltering resolve to do it; it never occurs to her for an instant that, as a true sister, she could act otherwise; rather it seems wonderful to her that the author of the edict should even have expected it to prove deterrent—for *her* (ver. 32).

Her relation to Ismene.

With her whole heart and soul dominated by these feelings, she turns to her sister Ismene, and asks for her aid; not as if the response could be doubtful—she cannot imagine its being doubtful; it does not enter her mind that one whom she just addressed by so dear a name, and with whom her tie of sisterhood is made closer still by the destiny which has placed them apart, can be anything but joyful and proud to risk life in the discharge of a duty so plain, so tender, and so sacred. And how does Ismene

meet her? Ismene reminds her that other members of their house have perished miserably, and that, if Antigone acts thus, Antigone and she will die more miserably still: they are women, and must not strive with men; they are subjects, and must not strive with rulers: Ismene will ask the dead to excuse her, since she is constrained, and will obey the living: 'for it is witless *to be over-busy*' (περισσὰ πράσσειν, v. 68). Ismene is amiable enough; she cannot be called exceptionally weak or timid; she is merely the average woman; her answer here is such as would have been made by most women—and perhaps by a still larger proportion of men, as the Chorus afterwards forcibly reminds us. But, given the character and the present mood of Antigone, what must be the effect of such a reply to such an appeal? It is the tenderness, quite as much as the strength, of Antigone's spirit that speaks in her answer:—'I will not urge thee,—no, nor, if thou yet shouldst have the mind, wouldst thou be welcome as a worker with me.' And the calmest reason thoroughly approves that answer; for the very terms in which Ismene had repulsed her sister proved a nature which could never rise to the height of such a task, and which would be more dangerous as an ally than as a neutral.

Her relation to Haemon.

Antigone is betrothed to Haemon; the closeness of the affection between them is significantly marked by the words of Ismene (v. 570); it is expressed in the words, the deeds, and the death, of Haemon. If verse 572 is rightly assigned to Antigone (as, in my opinion, it is), that brief utterance tells much: but let us suppose that it belongs to Ismene, and that Antigone never once refers directly to Haemon: we say, 'directly,' because more than once she alludes to sweet hopes which life had still to offer her. It is evident that, if Sophocles had given greater prominence to Antigone's love for Haemon, he could have had only one aim, consistently with the plan of this play,—viz., to strengthen our sense of the ties which bound her to life, and, therefore, of her heroism in resigning it. But it is also

evident that he could have done this, with any effect, only at the cost of depicting a mind divided between the desire of earthly happiness and the resolve to perform a sacred duty. Sophocles has preferred to portray Antigone as raised above every selfish thought, even the dearest, by the absorbing and inspiring sense of her duty to the dead, and to the gods; silent, not through apathy, concerning a love which could never be hers, and turning for comfort to the faith that, beyond the grave, the purest form of human affection would reunite her to those whom she had lost.

The reaction in Antigone's mind.

So long as her task lies before Antigone, she is sustained by the necessity for action. Nor does she falter for a moment, even after the deed has been done, so long as she is in the presence of Creon. For though she has no longer the stimulus of action, there is still another challenge to her fortitude; she, who is loyal to the divine law, cannot tremble before the man who is its embodied negation. It is otherwise when Creon is gone, and when there are only the Theban elders to see and hear her, as she is led to death. The strain on her mind is relaxed; the end is near; she now feels the longing for some word of pity as she passes to the grave,—for some token of human kindness. But, while she craves such sympathy, the Theban nobles merely console her with the thought of posthumous fame. She compares her doom to Niobe's; and they reply that it is a glory for her to be as Niobe, a daughter of the Tantalidae,—

> the seed of gods,
> Men near to Zeus; for whom on Ida burns,
> High in clear air, the altar of their Sire,
> Nor hath their race yet lost the blood divine[1].

Few things in tragedy are more pathetic than this yearning of hers, on the brink of death, for some human kindness of

[1] From the *Niobe* of Aeschylus (fr. 157): *οἱ θεῶν ἀγχίσποροι | οἱ Ζηνὸς ἐγγύς· οἷς κατ' Ἰδαῖον πάγον | Διὸς πατρῴου βωμός ἐστ' ἐν αἰθέρι, | κοὔπω νιν ἐξίτηλον αἷμα δαιμόνων.*

farewell, thus 'mocked[1],' as she feels it to be, by a cold assurance of renown.

Thus has Sophocles created a true heroine; no fanatic enamoured of martyrdom, no virago, but a true woman, most tender-hearted, most courageous and steadfast; whose sense of duty sustains her in doing a deed for which she knows that she must die;—when it has been done, and death is at hand, then, indeed, there is a brief cry of anguish from that brave and loving spirit; it is bitter to die thus: but human sympathy is denied to her, and even the gods seem to have hidden their faces. Nowhere else has the poetry of the ancient world embodied so lofty or so beautiful an ideal of woman's love and devotion. The Macaria of Euripides resigns her life to save the race of the Heracleidae; his Iphigeneia, to prosper the course of the Greek fleet; his Alcestis, to save the life of her husband. In each of these cases, a divine voice had declared that some one must die; in each, the heroism required was purely passive; and in each a definite gain was promised,—for it was at least a pious opinion in the wife of Admetus to think that his survival would be a gain. Not one of these Euripidean heroines, pathetic though they be, can for a moment be ranked with Fedalma in George Eliot's *Spanish Gypsy*, when she accepts what seems worse than death for the sake of benefits to her race which are altogether doubtful;—

> 'my soul is faint—
> Will these sharp pains buy any certain good?'

But Antigone is greater than Fedalma. There was no father, no Zarca, at Antigone's side, urgently claiming the sacrifice,—on the contrary, there was a sister protesting against it; Antigone's choice was wholly free; the heroism which it imposed was one of doing as well as suffering; and the sole reward was to be in the action itself.

[1] v. 839.

§ 8. The character of Creon, as Sophocles draws it in this play, may be regarded in somewhat different lights. It is interesting, then, to inquire how the poet meant it to be read. According to one view, Creon is animated by a personal spite against both Polyneices and Antigone; his maxims of state-policy are mere pretexts. This theory seems mistaken. There is, indeed, one phrase which might suggest previous dissensions between Creon and Antigone (v. 562). It is also true that Creon is supposed to have sided with Eteocles when Polyneices was driven into exile. But Sophocles was too good a dramatist to lay stress on such motives in such a situation. Rather, surely, Creon is to be conceived as entirely sincere and profoundly earnest when he sets forth the public grounds of his action. They are briefly these. Anarchy is the worst evil that can befall a State: the first duty of a ruler is therefore to enforce law and maintain order. The safety of the individual depends on that of the State, and therefore every citizen has a direct interest in obedience. This obedience must be absolute and unquestioning. The ruler must be obeyed 'in little things and great, in just things *and unjust*' (v. 667). That is, the subject must never presume to decide for himself what commands may be neglected or resisted. By rewarding the loyal and punishing the disloyal, a ruler will promote such obedience.

Creon.

In Antigone he sees anarchy personified, since, having disobeyed, she seems to glory therein (v. 482). Her defence is unmeaning to him, for her thoughts move in a different region from his own. Sophocles has brought this out with admirable skill in a short dialogue between Creon and Antigone (508—525): we see that he cannot get beyond his principle of State rewards and punishments; she is speaking foolishness to him—as, indeed, from the first she had felt the hopelessness of their understanding each other (469 f., 499 f.). As this dialogue serves to show Creon's unconsciousness of the frontier between divine and human law, so his scene with

Creon's attitude towards Antigone.

Haemon brings out his incapacity to appreciate the other great motive of Antigone's conduct,—sisterly piety. Creon regards the Family almost exclusively in one aspect; for him it is an institution related to the State as the gymnasium to the stadium; it is a little State, in which a man may prove that he is fit to govern a larger one.

Creon's temper is hasty and vehement. He vows that Haemon 'shall not save those two girls from their doom'; but, when the Chorus pleads for Ismene, he quickly adds that he will spare *her*,—'thou sayest well' (770 f.). We also notice his love of hyperbole (1039 ff.). But he is not malevolent. He represents the rigour of human law,—neither restricted by the sense of a higher law, nor intensified by a personal desire to hurt. He has the ill-regulated enthusiasm of a somewhat narrow understanding for the only principle which it has firmly grasped.

Date of the play.

§ 9. The question as to the date of the *Antigone* has a biographical no less than a literary interest. It is probable that the play was first produced at the Great Dionysia towards the end of March, 441 B.C. This precise date is, indeed, by no means certain; but all the evidence indicates that, at any rate, the years 442 and 441 B.C. give the probable limits. According to the author of the first Argument to the play, the success of the *Antigone* had led to Sophocles obtaining the office of general[1], which he held in an expedition against Samos. Athens sent two expeditions to Samos in 440 B.C. On the second of these Sophocles, as one of the ten generals of the year, was sent by Pericles on a mission to Chios and Lesbos.

'I met Sophocles, the poet, at Chios, when he was sailing as general to Lesbos.' These are the words of Ion, the poet

[1] The Greek life of Sophocles says that he served as general 'in the war against the Anaeans' (ἀναίους). Anaea was a place on the mainland, near Prienè. Boeckh supposes that the first expedition was known as 'the Anaean war,' and that Sophocles took part in it as well as in the second expedition. To me, I confess, there seems to be far more probability in the simple supposition that ἀναίους is a corruption of σαμίους.

and prose-writer—who was only some twelve years younger than Sophocles—in a fragment preserved by Athenaeus[1]. The occasion of the meeting was a dinner given to Sophocles at Chios by Hermesilaus, a friend of his who acted as Athenian 'proxenus' there. Sophocles said at the dinner-party,—alluding to a playful *ruse* by which he had amused the company,—that he was practising generalship, as Pericles had said that he was a better poet than general. The diplomatic mission to Chios and Lesbos was a service in which Pericles might very naturally utilize the abilities of his gifted, though unmilitary colleague.

If (as there is no reason to doubt) the fragment of Ion is authentic, then it is certain that Sophocles held the strategia, and certain also that he held it in 440 B.C.: for Ion's mention of Lesbos cannot possibly be referred to the revolt of that island from Athens in 428 B.C. Apart from the fragment of Ion, however, there is good Attic authority for the tradition. Androtion, whose *Atthis* was written about 280 B.C., gave the names of the ten generals at Samos on this occasion. His list includes Pericles, and 'Sophocles of Colonus, the poet.' Later writers refer to the poet's strategia as if it were a generally accepted fact.

The election of the ten strategi was held annually, at the same time as the other official elections (ἀρχαιρεσίαι), in the month of Thargelion, at the beginning of the ninth prytany of the civic year. Therefore we may conclude that the *Antigone* had not been produced at any long interval before May, 441 B.C. Otherwise the tradition that the play had influenced the election—whether it really did so or not—would not have seemed probable.

Internal evidence for an early date.

§ 10. The internal evidence of the *Antigone* confirms the belief that it is the earliest of the extant seven. Certain traits of composition distinguish it. (1) The division of an iambic trimeter between two or more speakers—technically called ἀντι-

[1] p. 603 E. Müller, *Frag. Hist.* II. 46.

λαβή—is avoided, as it is by Aeschylus. It is admitted in the other six plays. (2) An anapaest nowhere holds the first place of the trimeter. It may further be noticed that the resolution of any foot of the trimeter is comparatively rare in the *Antigone*. Including the proper names, there are less than 40 instances. A considerably higher proportion is found in later plays. (3) The use made of anapaestic verse is archaistic in three points. (*a*) The Parodos contains regular anapaestic systems (see note on vv. 100—161). (*b*) The Chorus uses anapaests in announcing the entrance of Creon, Antigone, Ismene, Haemon. In the case of Ismene, these anapaests do not follow the stasimon, but occur in the midst of the epeisodion (see vv. 526—530). (*c*) Anapaests are also admitted, for purposes of dialogue, within an epeisodion (vv. 929—943, where the Chorus, Creon, and Antigone are the speakers). Aeschylus allowed this; but elsewhere it occurs only in the *Ajax* of Sophocles (another comparatively early play), and in the *Medea* of Euripides (431 B.C.).

The Theban plays—not a connected trilogy.

§ 11. Nothing is known as to the plays which Sophocles may have produced along with the *Antigone*. Two forms of trilogy were in concurrent use down at least to the end of the fifth century,—that in which the three tragedies were parts of one story,—and that in which no such link existed. The former was usually (though doubtless not always) employed by Aeschylus; the latter was preferred by his younger rival. Thus it is possible,—nay, probable,—that the two tragedies which accompanied the *Antigone* were unrelated to it in subject. Even when the Theban plays of Sophocles are read in the order of the fable, they do not form a linked trilogy in the Aeschylean sense. This is not due merely to discrepancy of detail or incompleteness of juncture. The perversely rigorous Creon of the *Antigone* is, indeed, an essentially distinct character from the ruthless villain of the *Coloneus*; the *Coloneus* describes the end of Oedipus in a manner irreconcileable with the allusion in the *Antigone* (v. 50).

But, if such differences existed between the *Choephori* and the *Eumenides*, they would not affect the solidarity of the 'Oresteia.' On the other hand, it does not suffice to make the triad a compact trilogy that the *Tyrannus* is, in certain aspects, supplemented by the *Coloneus*, and that the latter is connected with the *Antigone* by finely-wrought links of allusion[1]. In nothing is the art of Sophocles more characteristically seen than in the fact that each of these three masterpieces—with their common thread of fable, and with all their particular affinities—is still, dramatically and morally, an independent whole.

[1] See *Oed. Col.* 1405—1413, and 1770—1772.

MANUSCRIPTS. EDITIONS AND COMMENTARIES.

§ 1. The editor has used the Autotype Facsimile of L (11th century) published by the London Hellenic Society in 1885.

The MSS., besides L, to which reference is made, are:—A (13th cent.), E (ascribed to 13th cent., but perhaps of the 14th), T (15th cent.), V (late 13th or early 14th), V^2 (probably 14th), with the following 14th century MSS.,—V^3, V^4, Vat., Vat. b, L^2, R. A few references are also made to an Augsburg MS. (Aug. b, 14th cent.), to Dresd. a (cod. 183, 14th cent.), and to M^4 (Milan, Ambrosian Library, cod. C. 24 sup., 15th cent.). The symbol 'r' is occasionally used in the critical notes to denote 'one or more of the MSS. other than L.'

§ 2. Besides the various complete editions of Sophocles these separate editions of the *Antigone* have been consulted.—Aug. Boeckh. With a German translation, and two Dissertations. (Berlin, 1st ed. 1843; new ed. 1884.)—John William Donaldson. With English verse translation, and commentary. (London, 1848.)—Aug. Meineke. (Berlin, 1861.)—Moriz Seyffert. (Berlin, 1865.)—Martin L. D'Ooge. On the basis of Wolff's edition. (Boston, U.S.A., 1884.)—A. Pallis. With critical notes in Modern Greek. (Athens, 1885.)—D. C. Semitelos. With introduction, critical notes, and commentary, in Modern Greek. (Athens, 1887.)—Selected passages of this play are discussed by Hermann Schütz, in the first part of his *Sophokleische Studien*, which deals with the *Antigone* only (Gotha, 1886, p. 62 sqq.). Many other critics are cited in connection with particular points of the play which they have treated. A list of subsidia, available for Sophoclean study generally, has been given in the Introduction to the large edition of the *Oedipus Tyrannus*, p. lxii.

METRICAL ANALYSIS.

THE unit of measure in Greek verse is the short syllable, ⏑, of which the musical equivalent is the quaver, ♪. The long syllable, –, has twice the value of ⏑, being musically equal to the crochet, ♩.

Besides ⏑ and –, the only signs used here are the following:

(1) ⌊__ for –, when the value of – is increased by *one half*, so that it is equal to ⏑⏑⏑, –⏑, or ⏑–.

(2) >, to mark an 'irrational syllable' (συλλαβὴ ἄλογος), *i.e.*, bearing a metrical value to which its proper time-value does not entitle it; viz. ⏑ for –, or – for ⏑. Thus $\overset{>}{\bar{\epsilon}}$ργων means that the word serves as a choree, –⏑, not as a spondee, ––.

(3) ~⏑, instead of –⏑⏑, in logaoedic verses. This means that the dactyl has not its full time-value, but only that of –⏑. This loss is divided between the long syllable, which loses ¼th of its value, and the first short, which loses ½. Thus, while the normal dactyl is equivalent to ♩ ♫, this more rapid dactyl is equivalent to ♪. ♬ ♪. Such a dactyl is called 'cyclic.'

(4) –ω, instead of –⏑⏑, in choreic verses. Here, again, the dactyl has the value only of –⏑. But in the cyclic dactyl, as we have seen, the loss of ⏑ was divided between the long syllable and the first short. Here, in the choreic dactyl, the long syllable keeps its full value; but each of the two short syllables loses half its value. That is, the choreic dactyl is equivalent to ♩ ♬.

The choreic dactyl is used in two passages of this play: (1) vv. 339 f. ἄφθιτον...ἔτος εἰς ἔτος: and vv. 354 f. καὶ φθέγμα...καὶ ἐδιδάξατο. (2) v. 879 οὐκέτι μοι τόδε λαμπάδος. Here, as elsewhere, the effect of such a dactyl is to give vivacity, relieving the somewhat monotonous repose of a choreic series.

The last syllable of a verse is common (ἀδιάφορος, *anceps*). It is here marked ⏑ or – according to the metre: *e.g.*, ἔργω̆ν, if the word represents a choree, or ἔργᾱ, if a spondee.

Pauses. At the end of a verse, ∧ marks a pause equal to ⏑, ⊼ a pause equal to –, and ⊼ a pause equal to –⏑.

The *anacrusis* of a verse (the part preliminary to its regular metre) is marked off by three dots placed vertically, ⁝ If the anacrusis consists of two short syllables with the value of only one, ω is written over them. In v. 1115 the first two syllables of πολυώνυμε form such an anacrusis.

The lyric elements of the *Antigone* are simple. Except the dochmiacs at the end (1261—1347), all the lyric parts are composed of logaoedic and choreic verses, in different combinations.

Metres used in this play.

1. *Logaoedic*, or *prose-verse* (λογαοιδικός),—so called by ancient metrists because, owing to its apparent irregularity, it seemed something intermediate between verse and prose,—is a measure based on the choree, –⏑, and the cyclic dactyl, metrically equivalent to a choree, ⏕⏑. The following forms of it occur in the *Antigone*.

(*a*) The logaoedic verse of four feet, or tetrapody. This is called a Glyconic verse, from the lyric poet Glycon. It consists of one cyclic dactyl and three chorees. According as the dactyl comes first, second, or third, the verse is a First, Second, or Third, Glyconic. See v. 332. Glyconic verses are usually shortened at the end ('catalectic').

(*b*) The logaoedic verse of three feet, or tripody,—called 'Pherecratic,' from the poet of the Old Comedy. It is simply the Glyconic verse with one choree taken away, and is called 'First' or 'Second' according as the dactyl comes first or second. See vv. 788 f.

(*c*) Logaoedic verses of six feet (hexapodies) are also frequent in this play. See v. 134.

(*d*) The logaoedic verse of two feet (dipody) occurs once in this play, as an ἐπῳδός, or postlude, to a choral strophe, vv. 140, 154. This is the '*versus Adonius*,' which closes the Sapphic stanza.

2. *Choreic* measures are those based simply on the choree (or 'trochee'), –⏑. They usually consist either of four or of six feet. In this play we have both tetrapodies and hexapodies. In vv. 847 ff. a choreic hexapody is followed by a choreic tetrapody. Choreic measures are often combined with logaoedic in the same strophe. See vv. 332—341.

3. *Dochmiacs* occur in the closing kommos (1261—1347). A dochmiac has two elements, viz. a bacchius, ––⏑ (=5 short syllables), and a shortened choree, – (=2 short syllables). Thus odd and even were combined in it. The name δόχμιος, 'slanting,' expressed the resulting effect by a metaphor. The rhythm seemed to diverge side-ways from a straight course.

The regular type of dochmiac dimeter (with anacrusis) is ⏑⁝––⏑|–, ⏑‖.

The comma marks the ordinary caesura. The dochmiac measure may be remembered by this line, in which '*serfs*' and '*wrongs*' must receive as much stress as the second syllable of '*rebel*' and of '*resent*':

Rebél! Sérfs, rebél! Resént wróngs so díre.

This is a dochmiac dimeter, with anacrusis, written ⏑ ⁝ – – ⏑ | –, ⏑ || – – ⏑ | – ∧ ||.

I. Parodos, vv. 100—154.

First Strophe.—Logaoedic. The second Glyconic is the main theme.

I., II., denote the *First* and *Second Rhythmical Periods*. The sign || marks the end of a *Rhythmical Sentence*;]] marks that of a *Period*.

Str. I. (100—109) Antistr. I. (117—126).

I. 1. – ⩾⏑ | –̃ ⏑ | – ⏑ | ⌊– || – ⏑ | –̃ ⏑ | – ⏑ | ⌊– ||
– > | –̃ ⏑ | – ⏑ | – ∧

2. ⏑ ⁝ ⌊– | – ⏑ | –̃ ⏑ | ⌊– || – ⏑ | –̃ ⏑ | – > | ⌊– ||
– ⏑ | –̃ ⏑ | – ⏑ | – ⏑]]

II. 1. – > | – ⩾⏑ | –̃ ⏑ | ⌊– || – ⏑ | – ⏑ | –̃ ⏑ | – ∧ ||

2. ⏑⏑⏑ | ⏑⏑⏑ | –̃ ⏑ | ⌊– || – > | –̃ ⏑ | ⌊– | – ∧]]

After the first Strophe follows the first system of Anapaests (110 ὃς...116 κορύθεσσι): after the first Antistrophe, the second system (127 Ζεὺς...133 ἀλαλάξαι).

Second Strophe.—Logaoedic, in sentences of varying lengths, viz.: —I. two hexapodies: II. two tetrapodies, with one tripody between them: III. two tetrapodies, followed by a *versus Adonius* (–̃ ⏑ | – ⏑) as epode.

Str. II. (134—140) Antistr. II. (148—154).

I. 1. –̃ ⏑ | –̃ ⏑ | –̃ ⏑ | – ⏑ | ⌊– | – ∧ ||

2. –̃ ⏑ | –̃ ⏑ | –̃ ⏑ | – ⏑ | ⌊– | – ∧]]

II. 1. – > | –̃ ⏑ | – > | ⌊– || – > | –̃ ⏑ | – ∧ ||

2. – ⏑ | ⌊– | – ⏑ | – ∧]]

III. –̃ ⏑ | ⌊– | –̃ ⏑ | ⌊– || –̃ ⏑ | ⌊– | –̃ ⏑ | – > || –̃ ⏑ | – ⏑]]

After the second Strophe follows the third system of Anapaests (141 ἑπτὰ...147 ἄμφω): after the second Antistrophe, the fourth system (155 ἀλλ' ὅδε...161 πέμψας).

II. First Stasimon, vv. 332—375.

First Strophe.—Period I. is logaoedic. It consists of one First Glyconic verse, followed by three Second Glyconics. Periods II. and III. are choreic. But the first verse of Period II. is logaoedic (a Second Glyconic), and thus smooths the transition from logaoedic to choreic measures.

Str. I. (332—341) Antistr. I. (343—352).

I. 1. ‒⏑⏑ | ‒⏑ | ‒⏑ | ⌞ ‖ ‒> | ‒⏑⏑ | ‒⏑ | ‒∧ ‖
2. ‒>⏑ | ‒⏑⏑ | ‒⏑ | ⌞ ‖ ‒> | ‒⏑⏑ | ‒⏑ | ‒∧]]
II. 1. > ⁝ ‒⏑ | ‒⏑⏑ | ⌞ | ‒∧ ‖
2. ⏑ ⁝ ‒⏑ | ‒⏑ | ‒∧ ‖
3. ⏑ ⁝ ‒⏑ | ‒⏑ | ‒⏑ | ‒>]]
III. 1. ‒ω | ‒ω | ‒ω | ‒ω ‖
2. ‒ω | ‒ω | ‒ω | ‒ω ‖
3. ⌞ | ⌞ | ‒⏑ | ‒⏑ | ⌞ | ‒∧]]

Second Strophe.—Choreic.

Str. II. (354—364) Antistr. II. (365—375).

I. 1. >⏑ ⁝ ‒ω | ‒ω | ‒∧ ‖
2. ⏑ ⁝ ‒ω | ‒ω | ‒>ω | ‒ω ‖ ‒ω | ‒⏑ | ⌞ | ‒∧]]
II. 1. ⏑ ⁝ ‒⏑ | ⌞ | ‒⏑ | ‒⏑ ‖ ‒⏑ | ⌞ | ‒⏑ | ‒∧ ‖
2. ‒⏑ | ⏑⏑⏑ | ⏑⏑⏑ | ‒⏑ | ‒⏑ | ‒∧ ‖
3. ⏑ ⁝ ‒⏑ | ⌞ | ‒⏑ | ⌞ ‖ ‒⏑ | ‒⏑ | ‒⏑ | ‒∧ ‖
4. ⏑ ⁝ ‒⏑ | ‒⏑ | ‒⏑ | ⌞ | ‒⏑ | ‒>]]

III. Second Stasimon, vv. 582—625.

First Strophe.—Period I. is logaoedic (two hexapodies). Periods II. and III. are choreic. Just as in the first strophe of the first Stasimon, the first verse of Period II. is logaoedic, forming a transition. The remaining verses are choreic tetrapodies.

Str. I. (582—591) Antistr. I. (593—602).

I. 1. > ⁝ ‒⏑⏑ | ‒⏑⏑ | ‒>⏑ | ‒⏑ | ⌞ | ‒∧ ‖
2. ‒⏑ | ‒> | ‒⏑⏑ | ‒⏑⏑ | ⌞ | ‒∧]]

II. 1. – ⏑ | – > | – ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑ ‖
2. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | └ ‖ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
3. > ⁝ – ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏒⏒ ⏑ | – ⏑ | – ∧ ⟧
III. 1. ⏑ ⁝ └ | └ | – ⏑ | – ⏑ ‖ └ | └ | – ⏑ | – ∧ ‖
2. ⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | – ⏑̀ ‖ – ⏑ | – ⏑ | └ | – ∧ ⟧

Second Strophe.—Logaoedic.—In Period III., the first and third verses are choreic.

Str. II. (605—614) Antistr. II. (616—625).

I. 1. ⏕ ⁝ └ | – ⏑ ⏑ | – ⏑ | └ ‖ – ⏕ | – ⏑ ⏑ | – ⏑ | – ⏑ ‖
2. > ⁝ – ⏑ ⏑ | └ | – ⏑ ⏑ | – ⏑ | └ | – ∧ ⟧
II. 1. – ⏑ ⏑ | – ⏑ | └ | └ ‖ – ⏑ ⏑ | └ | – ⏑ ⏑ | – ∧ ‖
2. ⏑ ⁝ └ | – ⏑ ⏑ | – ⏑ | – > ‖ – ⏑ ⏑ | – ⏑ | └ | – ∧ ⟧
III. 1. ω ⁝ – ⏑ | – ⏑ | └ | – ∧ ‖
2. > ⁝ – ⏑ ⏑ | – ⏑ | – ∧ ‖
3. ⏑ ⏑ ⏑ | – ⏑ | └ | – ∧ ‖
4. > ⁝ – ⏑ ⏑ | └ | – ⏑ ⏑ | – ⏑ | └ | – ∧ ⟧

After the second Stasimon follows an anapaestic movement of 5 verses (626—630).

IV. Third Stasimon, vv. 781—800.

Strophe.—Logaoedic.—(Period I., Glyconic verses: II., Glyconics varied by Pherecratic verses.)

Str. (781—790) Antistr. (791—800).

I. 1. ⏑ ⁝ – ⏑ | └ | – ⏑ ⏑ | – ⏑ ‖ – ⏑ | └ | – ⏑ ⏑ | – ⏑ ‖
2. ⏑ ⁝ – ⏑ ⏑ | – ⏑ | └ | – ⏑ ‖ – ⏑ ⏑ | – ⏑ | └ | – ∧ ⟧
II. 1. > ⁝ – ⏑ | └ | – ⏑ ⏑ | └ ‖ – ⏑ ⏑ | └ | └ | – ∧ ‖
2. – > | – ⏑ ⏑ | └ ‖ ⏖ ⏑ ⏑ | └ | – ∧ ‖
3. > ⁝ – ⏑ ⏑ | – ⏑ | └ | └ ‖ – ⏑ ⏑ | – ⏑ | └ | – ∧ ⟧

In Period II., v. 2, *φύξιμος*=*πάρεδρος ἐν*: but the words *πάρεδρος ἐν ἀρχαῖς* are of doubtful soundness.

The third Stasimon is followed by an anapaestic movement of 5 verses (801—805).

V. Kommos, vv. 806—882.

First Strophe.—Logaoedic (Glyconics).

Str. I. (806—814) Antistr. I. (823—831).

I. 1. ⏒ : – ⏑ | └ | ⁓⏑ | – ⏑ ‖ – > | ⁓⏑ | – ⏑ | – ∧ ‖

2. – ⏒ | ⁓⏑ | – ⏑ | – > ‖ └ | – ⏑ | ⁓⏑ | – ∧ ‖

3. – ⏑ | – ⏒ | ⁓⏑ | └ ‖ – ⏒ | – > | ⁓⏑ | – ∧ ‖

4. ⁓⏑ | – ⏑]

II. 1. ⏒ : └ | ⁓⏑ | – > | └ ‖ – ⏑ | ⁓⏑ | – > | – ∧ ‖

2. ⁓⏑ | – ⏑ | └ | – ⏑ ‖ ⁓⏑ | – ⏑ | – > | – ∧]

The first Strophe is followed by the first system of Anapaests (vv. 817—822); the first Antistrophe, by the second system (vv. 834—838).

Second Strophe.—Period I. is logaoedic. Period II., while mainly logaoedic, introduces choreics (v. 1), which are continued in III.

Str. II. (839—851) Antistr. II. (857—871).

I. 1. > : – ⏑ | └ | ⁓⏑ | – ⏑ | – ⏑ | – ⏑ ‖

2. > : ⁓⏑ | – ⏑ | – > | ⁓⏑ | └ | – ∧ ‖

3. ⁓⏑ | – ⏒ | – ⏒ | └ | ⁓⏑ | – ⏑]

II. 1. > : – > | – > | └ | – ∧ ‖

2. > : – > | ⁓⏑ | – ⏑ | └ ‖ – ⏒ | ⁓⏑ | – ⏑ | └ | └ | – ∧]

III. 1. > : – ⏑ | – ⏑ | – ⏑ | └ | – ⏑ | – ∧ ‖

2. ⏑ : – ⏑ | – ⏑ | ⏑⏑ ⏑ | – ⏑ ‖ – ⏑ | – ⏑ | – ⏑ | – ∧ ‖

3. ⏑ : └ | – ⏒ | – ⏑ | └ ‖ ⁓⏑ | – ⏑ | └ | – ∧ ‖

4. ⏑ : – ⏑ | └ | – ⏑ | – ⏑ | └ | – ∧]

Third Strophe.—A single period. Choreic.

Str. III. (853—856) Antistr. III. (872—875).

1. ⏑ : – ⏑ | – ⏑ | – ⏑ | – ∧ ‖

2. ≥ : – ⏑ | – ⏑ | – ⏑ | – ∧ ‖

3. ⏑ : ⏑ ⏑ ⏑ | – ⏑ | – ⏑ | – ∧ ‖

4. ⏑ : └ | └ | – ⏑ | – ⏑ | └ | ⏑ ∧]

Epode (vv. 876—882).—Choreic.

I. 1. ⏑ ⋮ – ⏑ | ⏑⏑⏑ | ⏑⏑⏑ | └ ‖ – ⏑ | └ | – ω | – ∧ ‖

2. – ⏑ | └ | – ⏑ | – ∧ ⟧

II. 1. – ω | – ω | – ω | – ⏑ ‖

2. – ⏑ | ⏑⏑⏑ | – ⏑ | – ⏑ ‖

3. – ⏑ | – ⏑ | ⏑⏑⏑ | – ⏑ ‖

4. > ⋮ – ⏑ | – ⏑ | └ | – ∧ ⟧

VI. Fourth Stasimon, vv. 944—987.

First Strophe.—Periods I. and II. are logaoedic (Pherecratic verses in I., and Pherecratic and Glyconic in II.). Period III. is choreic.

Str. I. (944—954) Antistr. I. (955—965).

I 1. – > | ∼ ⏑ | └ ‖ ∼ ⏑ | └ | – ∧ ‖

2. – > | ∼ ⏑ | └ ‖ ∼ ⏑ | – > | – ∧ ⟧

II. 1. ∼ ⏑ | – > | – > ‖ ∼ ⏑ | – ⏑ | – > | – ∧ ‖

2. – > | ∼ ⏑ | └ ‖ ∼ ⏑ | – > | – ∧ ‖

3. – > | ∼ ⏑ | └ ‖ ∼ ⏑ | └ | ∼ ⏑ | – ∧ ‖

4. – > | ∼ ⏑ | └ ‖ ∼ ⏑ | – > | – ∧ ⟧

III. 1. > ⋮ – ⏑ | – ⏑ | – ⏑ | – ≥ ‖ – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ∧ ‖

2. ⏑ ⋮ └ | └ | – ⏑ | – ⏑ | └ | – ∧ ⟧

Second Strophe.—Periods I. and II. are logaoedic: III. is choreic.

Str. II. (966—976) Antistr. II. (977—987).

I. 1. ⏑⏑⏑ | ∼ ⏑ | ∼ ⏑ | ∼ ⏑ | – ⏑ | – ∧ ‖

2. – > | ∼ ⏑ | ∼ ⏑ | – > | – ⏑ | – ∧ ⟧

II. 1. – ⏑ | ∼ ⏑ | └ ‖ ⏑͜⏑ ⏑ ⏑ | – ∧ ‖

2. > ⋮ – ⏑ | ∼ ⏑ | – ∧ ‖

3. ∼ ⏑ | – ⏑ | └ | – ∧ ⟧

III. 1. ⏑ ⋮ – ⏑ | └ | – ⏑ | – ⏑ | └ | – ∧ ‖

2. ⏑ ⋮ ⏑⏑⏑ | – ⏑ | – ⏑ | ⏑͜⏑ ⏑ | – ⏑ | – ∧ ‖

3. ⏑ ⋮ └ | └ | – ⏑ | – ⏑ | └ | – ∧ ‖

4. > ⋮ – ⏑ | └ | – ⏑ | – ⏑ | └ | – ∧ ⟧

VII. Hyporcheme (taking the place of a Fifth Stasimon), vv. 1115—1154.

First Strophe.—Period I. is logaoedic, except that vv. 3 and 6 have a choreic character. Period II. is logaoedic (Pherecratics). Period III. consists of one logaoedic and one choreic tetrapody.

Str. I. (1115—1124) Antistr. I. (1125—1135).

I. 1. ω ⁝ ⏖ ⏑ | – ⏒ | – ⏒ | – ⏑ | ⌞ | – ∧ ‖
2. – ⏑ | – ⏑ | ⏖ ⏑ | – ∧ ‖
3. ⏒ ⁝ – ⏑ | – ⏒ | – ⏑ | – ∧ ‖
4. ⏖ ⏑ | – ⏑ | ⌞ | – ∧ ‖
5. – ⏒ | – ⏑ | ⏖ ⏑ | – ∧ ‖
6. > ⁝ ⌞ | ⌞ | – > | – > | ⌞ | – ∧]

II. 1. ⏑ ⁝ ⏖ ⏑ | – > | – ∧ ‖
2. – ⏑ | ⏖ ⏑ | – ∧]

III. – > | – > | ⏖ ⏑ | – ⏑ ‖ – ⏑ | – ⏑ | ⌞ | – ∧]

Second Strophe (forming a single period).—Logaoedic and Choreic.

Str. II. (1136—1145) Antistr. II. (1146—1154).

1. ⏒ ⁝ ⌞ | ⌞ | ⌞ | ⌞ ‖ – ⏑ | – ⏓ | ⏖ ⏑ | – ∧ ‖
2. – ⏑ | – ⏑ | – ⏑ | – ∧ ‖
3. – ⏓ | ⏖ ⏑ | ⏖ ⏑ | – ∧ ‖
4. – > | ⏖ ⏑ | ⏑ ⏑ ⏑ | – ∧ ‖
5. ⏒ ⁝ – ⏑ | – ⏑ | ⏖ ⏑ | ⌞ ‖ – ⏑ | – ⏑ | – > | – ∧]
6. ⏖ ⏑ | – ⏑ | ⌞ | – ∧]

VIII. Kommos (Exodus), vv. 1261—1347.

(Introduced by an anapaestic system of 4 verses (1257—1260).

First Strophe (1261—1269), First Antistrophe (1283—1292).—Dochmiac.

I. 1. – –
2. ⏑ ⁝ – – ⏑ | – ⏑ ‖ – – ⏑ | – ∧ ‖
3. ⏑ ⁝ ⏑ ⏑ ⏑ ⏑ ⏑ | – ⌞/∧ ‖
4. – ⏑ – | – ⏑ – ‖
5. ⏑ ⁝ – – ⏑ | – ⏑ ‖ ⏑⏑ – ⏑ | – ∧]

II. 1. > ⋮ ⏑⏑–⏑ | –⏑ ‖ ––⏑ | –∧ ‖
2. ⏑ ⋮ ––≥ | ⏖⏑ ‖ ––⏑ | –∧]
3. ––––
III. 1. ⏑ ⋮ ⏑⏑⏑⏑⏑ | –∧ ‖
2. ⏑ ⋮ ––⏑ | –⏑ ‖ ––⏑ | –∧]

SECOND STROPHE (1270—1276), SECOND ANTISTROPHE (1294—1300) (forming a single period).—Dochmiac, varied by iambic trimeters.

1. ––
2. ⏑ ⋮ –⏑–⏒ | –⏑–⏑ | –⏑–∧ ‖
3. ⏑ ⋮ ⏕⏖ | ⏖⏑ ‖ ⏖⏕⏑ | –∧ ‖
4. ⏑ ⋮ –⏑–⏒ | –⏑–⏑ | –⏑–∧ ‖
5. ⏒ ⋮ ∟ | –⏑ | –⏑ | –⏑ | –⏑ | –∧ ‖
6. > ⋮ ––⏑ | –⏑ ‖ ––⏑ | –∧]

THIRD STROPHE (1306—1311), THIRD ANTISTROPHE (1328—1333).—Dochmiac.

I. 1. ⏑–
2. ⏑ ⋮ ––⏑ | –⏑ ‖ ––⏒ | –∧ ‖
3. ⏑ ⋮ ––⏑ | –⏑ ‖ ––⏑ | –∧]
II. 1. > ⋮ ⏑⏑⏑⏑⏑ | –∧ ‖
2. > ⋮ ––⏑ | –⏑ ‖ ––⏑ | –∧]

FOURTH STROPHE (1317—1322), FOURTH ANTISTROPHE (1339—1346).—A single period. Dochmiac.

1. ⏒ ⋮ ––⏑ | –⏑ ‖ ––⏑ | –∧ ‖
2. ⏑ ⋮ ––⏑ | –⏑ ‖ –⏕⏑ | –∧ ‖
3. ⏑ ⋮ ––≥ | –⏑ ‖ ⏑⏑–⏑ | –∧ ‖
4. ⏑ ⋮ ⏕⏕⏑ | ⏖⏑ ‖ ––⏑ | –∧ ‖
5. ⏑ ⋮ ⏑⏑⏖⏑ | ⏕⏑ ‖ ⏑⏑–⏑ | –∧ ‖
6. ⏑ ⋮ ––⏑ | –⏑ ‖ ––⏑ | –∧]

Each of the six verses is a dochmiac dimeter. In each verse the first and second dochmius answer respectively to the first and second dochmius of the next verse.

ΑΝΤΙΓΟΝΗ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΑΞ

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

ΑΝΤΙΓΟΝΗ.

ΑΝΤΙΓΟΝΗ.

Ὦ ΚΟΙΝΟΝ αὐτάδελφον Ἰσμήνης κάρα,
ἆρ᾽ οἶσθ᾽ ὅ τι Ζεὺς τῶν ἀπ᾽ Οἰδίπου κακῶν
ὁποῖον οὐχὶ νῷν ἔτι ζώσαιν τελεῖ;
οὐδὲν γὰρ οὔτ᾽ ἀλγεινὸν οὔτ᾽ ἄτης ἄτερ
οὔτ᾽ αἰσχρὸν οὔτ᾽ ἄτιμόν ἐσθ᾽, ὁποῖον οὐ
τῶν σῶν τε κἀμῶν οὐκ ὄπωπ᾽ ἐγὼ κακῶν.
καὶ νῦν τί τοῦτ᾽ αὖ φασὶ πανδήμῳ πόλει
κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι κεἰσήκουσας; ἤ σε λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά;

ΙΣΜΗΝΗ.

ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
οὔθ᾽ ἡδὺς οὔτ᾽ ἀλγεινὸς ἵκετ᾽, ἐξ ὅτου
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
μιᾷ θανόντοιν ἡμέρᾳ διπλῇ χερί·
ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ᾽ ὑπέρτερον,
οὔτ᾽ εὐτυχοῦσα μᾶλλον οὔτ᾽ ἀτωμένη.
ΑΝ. ἤδη καλῶς, καί σ᾽ ἐκτὸς αὐλείων πυλῶν
τοῦδ᾽ οὕνεκ᾽ ἐξέπεμπον, ὡς μόνη κλύοις.

14 θανόντων MSS.: corr. Blaydes.

ΙΣ. τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος.
ΑΝ. οὐ γὰρ τάφου νῷν τὼ κασιγνήτω Κρέων
τὸν μὲν προτίσας τὸν δ' ἀτιμάσας ἔχει;
Ἐτεοκλέα μέν, ὡς λέγουσι, σὺν δίκης
χρήσει δικαίᾳ καὶ νόμου, κατὰ χθονὸς
ἔκρυψε, τοῖς ἔνερθεν ἔντιμον νεκροῖς·
τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
ἀστοῖσί φασιν ἐκκεκηρῦχθαι τὸ μὴ
τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
ἐᾶν δ' ἄκλαυτον, ἄταφον, οἰωνοῖς γλυκὺν
θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς.
τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
κἀμοί, λέγω γὰρ κἀμέ, κηρύξαντ' ἔχειν,
καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
σαφῆ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν
οὐχ ὡς παρ' οὐδέν, ἀλλ' ὃς ἂν τούτων τι δρᾷ,
φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα
εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακή.
ΙΣ. τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
λύουσ' ἂν ἢ 'φάπτουσα προσθείμην πλέον;
ΑΝ. εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.
ΙΣ. ποῖόν τι κινδύνευμα; ποῦ γνώμης ποτ' εἶ;
ΑΝ. εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερί.
ΙΣ. ἦ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;
ΑΝ. τὸν γοῦν ἐμόν, καὶ τὸν σόν, ἢν σὺ μὴ θέλῃς,
ἀδελφόν· οὐ γὰρ δὴ προδοῦσ' ἁλώσομαι.
ΙΣ. ὦ σχετλία, Κρέοντος ἀντειρηκότος;
ΑΝ. ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἴργειν μέτα.

23 f. σὺν δίκῃ | χρησθεὶς δικαίᾳ καὶ νόμῳ MSS.: corr. G. H. Müller, J. 29 ἄκλαυστον ἄταφον r: ἄταφον ἄκλαυτον L. 33 τοῖσι Heath: τοῖς MSS. 40 ἢ θάπτουσα MSS.: corr. Brunck from schol. 48 μ' add. Brunck.

ΙΣ. οἴμοι· φρόνησον, ὦ κασιγνήτη, πατὴρ
ὡς νῷν ἀπεχθὴς δυσκλεής τ' ἀπώλετο,
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί·
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·
τρίτον δ' ἀδελφὼ δύο μίαν καθ' ἡμέραν
αὐτοκτονοῦντε τὼ ταλαιπώρω μόρον
κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.
νῦν δ' αὖ μόνα δὴ νὼ λελειμμένα σκόπει
ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βίᾳ
ψῆφον τυράννων ἢ κράτη παρέξιμεν.
ἀλλ' ἐννοεῖν χρὴ τοῦτο μὲν γυναῖχ' ὅτι
ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα·
ἔπειτα δ' οὕνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,
καὶ ταῦτ' ἀκούειν κἄτι τῶνδ' ἀλγίονα.
ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς
ξύγγνοιαν ἴσχειν, ὡς βιάζομαι τάδε,
τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

ΑΝ. οὔτ' ἂν κελεύσαιμ', οὔτ' ἄν, εἰ θέλοις ἔτι
πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρῴης μέτα.
ἀλλ' ἴσθ' ὁποία σοι δοκεῖ· κεῖνον δ' ἐγὼ
θάψω· καλόν μοι τοῦτο ποιούσῃ θανεῖν.
φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,
ὅσια πανουργήσασ'· ἐπεὶ πλείων χρόνος
ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.
ἐκεῖ γὰρ ἀεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,
τὰ τῶν θεῶν ἔντιμ' ἀτιμάσασ' ἔχε.

ΙΣ. ἐγὼ μὲν οὐκ ἄτιμα ποιοῦμαι, τὸ δὲ
βίᾳ πολιτῶν δρᾶν ἔφυν ἀμήχανος.

ΑΝ. σὺ μὲν τάδ' ἂν προὔχοι'· ἐγὼ δὲ δὴ τάφον

57 ἐπ' ἀλλήλοιν MSS.: corr. Hermann. 71 ὁποία r: ὁποῖα L.

χώσουσ᾽ ἀδελφῷ φιλτάτῳ πορεύσομαι.
ΙΣ. οἴμοι ταλαίνης, ὡς ὑπερδέδοικά σου.
ΑΝ. μὴ ᾽μοῦ προτάρβει· τὸν σὸν ἐξόρθου πότμον.
ΙΣ. ἀλλ᾽ οὖν προμηνύσῃς γε τοῦτο μηδενὶ
τοὔργον, κρυφῇ δὲ κεῦθε, σὺν δ᾽ αὔτως ἐγώ.
ΑΝ. οἴμοι, καταύδα· πολλὸν ἐχθίων ἔσει
σιγῶσ᾽, ἐὰν μὴ πᾶσι κηρύξῃς τάδε.
ΙΣ. θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.
ΑΝ. ἀλλ᾽ οἶδ᾽ ἀρέσκουσ᾽ οἷς μάλισθ᾽ ἁδεῖν με χρή.
ΙΣ. εἰ καὶ δυνήσει γ᾽· ἀλλ᾽ ἀμηχάνων ἐρᾷς.
ΑΝ. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.
ΙΣ. ἀρχὴν δὲ θηρᾶν οὐ πρέπει τἀμήχανα.
ΑΝ. εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκῃ.
ἀλλ᾽ ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν
παθεῖν τὸ δεινὸν τοῦτο· πείσομαι γὰρ οὐ
τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.
ΙΣ. ἀλλ᾽ εἰ δοκεῖ σοι, στεῖχε· τοῦτο δ᾽ ἴσθ᾽, ὅτι
ἄνους μὲν ἔρχει, τοῖς φίλοις δ᾽ ὀρθῶς φίλη.

ΧΟΡΟΣ.

στρ. α΄. ἀκτὶς ἀελίου, τὸ κάλλιστον ἑπταπύλῳ φανὲν
2 Θήβᾳ τῶν προτέρων φάος,
3 ἐφάνθης ποτ᾽, ὦ χρυσέας
4 ἁμέρας βλέφαρον, Διρκαίων ὑπὲρ ῥεέθρων μολοῦσα,
5 τὸν λεύκασπιν Ἀργόθεν ἐκβάντα φῶτα πανσαγίᾳ
6 φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῷ·
σύστ. α΄. ὃς ἐφ᾽ ἡμετέρᾳ γᾷ Πολυνείκους

83 μὴ ᾽μοῦ Schaefer: μή μου MSS. 100 ἀελίου L[1], ἀελίοιο L[c]. 106 ἐκβάντα φῶτα Feussner, Schütz: φῶτα βάντα MSS. 110 ὃν... Πολυνείκης MSS.: corr. Scaliger.

ἀρθεὶς νεικέων ἐξ ἀμφιλόγων
ὀξέα κλάζων
αἰετὸς εἰς γᾶν ὣς ὑπερέπτα,
λευκῆς χιόνος πτέρυγι στεγανός,
πολλῶν μεθ᾽ ὅπλων
ξύν θ᾽ ἱπποκόμοις κορύθεσσι.

ἀντ. α΄. στὰς δ᾽ ὑπὲρ μελάθρων, φονώσαισιν ἀμφιχανὼν κύκλῳ
2 λόγχαις ἑπτάπυλον στόμα,
3 ἔβα, πρίν ποθ᾽ ἁμετέρων
4 αἱμάτων γένυσιν πλησθῆναί τε καὶ στεφάνωμα πύργων
5 πευκάενθ᾽ Ἥφαιστον ἑλεῖν. τοῖος ἀμφὶ νῶτ᾽ ἐτάθη
6 πάταγος Ἄρεος, ἀντιπάλῳ δυσχείρωμα δράκοντος.

σύστ. β΄. Ζεὺς γὰρ μεγάλης γλώσσης κόμπους
ὑπερεχθαίρει, καί σφας ἐσιδὼν
πολλῷ ῥεύματι προσνισσομένους,
χρυσοῦ καναχῆς ὑπεροπλίαις,
παλτῷ ῥιπτεῖ πυρὶ βαλβίδων
ἐπ᾽ ἄκρων ἤδη
νίκην ὁρμῶντ᾽ ἀλαλάξαι.

στρ. β΄. ἀντιτύπᾳ δ᾽ ἐπὶ γᾷ πέσε τανταλωθεὶς
2 πυρφόρος, ὃς τότε μαινομένᾳ ξὺν ὁρμᾷ

117 φονώσαισιν Bothe and Boeckh from schol.: φονίαισιν MSS. 125 f. ἀντιπάλῳ...δράκοντι MSS. (except that V, a MS. of 13th or 14th cent., has ἀντιπάλω...δράκοντος); several, as L and A, having the v. l. ἀντιπάλου...δράκοντος indicated by a reviser: corr. J. 130 ὑπεροπλίαις Vauvilliers: ὑπεροπτίας L (with ὑπερόπτας superscr. by an early hand): ὑπεροπτείας and ὑπερόπτα r. 134 ἀντίτυπα L, vulg. (ἀντίτυπος Triclinius): corr. Porson.

3 βακχεύων ἐπέπνει
4 ῥιπαῖς ἐχθίστων ἀνέμων.
5 εἶχε δ' ἄλλᾳ τὰ μέν,
6 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας
Ἄρης
7 δεξιόσειρος.

σύστ. γ'. ἑπτὰ λοχαγοὶ γὰρ ἐφ' ἑπτὰ πύλαις
ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον
Ζηνὶ τροπαίῳ πάγχαλκα τέλη,
πλὴν τοῖν στυγεροῖν, ὣ πατρὸς ἑνὸς
μητρός τε μιᾶς φύντε καθ' αὑτοῖν
δικρατεῖς λόγχας στήσαντ' ἔχετον
κοινοῦ θανάτου μέρος ἄμφω.

ἀντ. β'. ἀλλὰ γὰρ ἁ μεγαλώνυμος ἦλθε Νίκα
2 τᾷ πολυαρμάτῳ ἀντιχαρεῖσα Θήβᾳ,
3 ἐκ μὲν δὴ πολέμων
4 τῶν νῦν θέσθαι λησμοσύναν,
5 θεῶν δὲ ναοὺς χοροῖς
6 παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλε-
λίχθων
7 Βάκχιος ἄρχοι.

σύστ. δ'. ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας,
Κρέων ὁ Μενοικέως, ⏑⏑ – νεοχμὸς
νεαραῖσι θεῶν ἐπὶ συντυχίαις
χωρεῖ, τίνα δὴ μῆτιν ἐρέσσων,
ὅτι σύγκλητον τήνδε γερόντων
προὔθετο λέσχην,
κοινῷ κηρύγματι πέμψας;

138 f. εἶχε δ' ἄλλᾳ τὰ μέν, | ἄλλα δ' ἐπ' ἄλλοις Erfurdt: εἶχε δ' ἄλλᾳ τὰ μὲν ἄλλᾳ τὰ δ' ἐπ' ἄλλοις L, vulg. 151 θέσθαι r: θέσθε L, vulg. 153 ἐλελίχθων r: ἐλελίζων L (with γρ. ἐλελίχθων from S). 156 Before νεοχμὸς a word has prob. dropped out, perh. ἄρχων or ταγός.

ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
πολλῷ σάλῳ σείσαντες ὤρθωσαν πάλιν·
ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα
ἔστειλ' ἱκέσθαι, τοῦτο μὲν τὰ Λαΐου
σέβοντας εἰδὼς εὖ θρόνων ἀεὶ κράτη,
τοῦτ' αὖθις, ἡνίκ' Οἰδίπους ὤρθου πόλιν,
κἀπεὶ διώλετ', ἀμφὶ τοὺς κείνων ἔτι
παῖδας μένοντας ἐμπέδοις φρονήμασιν.
ὅτ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν
καθ' ἡμέραν ὤλοντο παίσαντές τε καὶ
πληγέντες αὐτόχειρι σὺν μιάσματι,
ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν
ψυχήν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
ἀρχαῖς τε καὶ νόμοισιν ἐντριβὴς φανῇ.
ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν
μὴ τῶν ἀρίστων ἅπτεται βουλευμάτων,
ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλῄσας ἔχει,
κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
καὶ μείζον' ὅστις ἀντὶ τῆς αὑτοῦ πάτρας
φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὁρῶν ἀεί,
οὔτ' ἂν σιωπήσαιμι τὴν ἄτην ὁρῶν
στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,
οὔτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς
θείμην ἐμαυτῷ, τοῦτο γιγνώσκων ὅτι
ἥδ' ἐστὶν ἡ σῴζουσα, καὶ ταύτης ἔπι
πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα.
τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν·
καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω

ἀστοῖσι παίδων τῶν ἀπ' Οἰδίπου πέρι·
Ἐτεοκλέα μέν, ὃς πόλεως ὑπερμαχῶν
ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί,
τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι
ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκην λέγω,
ὃς γῆν πατρῴαν καὶ θεοὺς τοὺς ἐγγενεῖς
φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ
πρῆσαι κατ' ἄκρας, ἠθέλησε δ' αἵματος
κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
τοῦτον πόλει τῇδ' ἐκκεκήρυκται τάφῳ
μήτε κτερίζειν μήτε κωκῦσαί τινα,
ἐᾶν δ' ἄθαπτον, καὶ πρὸς οἰωνῶν δέμας
καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
τοιόνδ' ἐμὸν φρόνημα, κοὔποτ' ἔκ γ' ἐμοῦ
τιμῇ προέξουσ' οἱ κακοὶ τῶν ἐνδίκων·
ἀλλ' ὅστις εὔνους τῇδε τῇ πόλει, θανὼν
καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται.

ΧΟ. σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,
τὸν τῇδε δύσνουν κὰς τὸν εὐμενῆ πόλει·
νόμῳ δὲ χρῆσθαι παντί πού γ' ἔνεστί σοι
καὶ τῶν θανόντων χὡπόσοι ζῶμεν πέρι.

ΚΡ. ὡς ἂν σκοποὶ νυν ἦτε τῶν εἰρημένων.

ΧΟ. νεωτέρῳ τῳ τοῦτο βαστάζειν πρόθες.

ΚΡ. ἀλλ' εἴσ' ἕτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟ. τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;

ΚΡ. τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

193 τῶν r: τῶνδ' L. 196 ἐφαγνίσαι L: ἀφαγνίσαι r. 203 ἐκκεκηρύχθαι (sic) MSS.: corr. Musgrave. 206 αἰ κι σθέν τ[a] L, where the final α has been added by S, lest αἰκισθέν τ' should be read. αἰκισθέν τ' r. 208 τιμὴν MSS.: corr. Pallis. 212 κὰς Dindorf: καὶ MSS. 213 πού γ' Erfurdt: πουτ' L: πού τ' or ποτ' r. 218 ἄλλωι L, with ο superscr. by the first hand: ἄλλω or ἄλλο r.

ΧΟ. οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ.
ΚΡ. καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΥΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὕπο
δύσπνους ἱκάνω, κοῦφον ἐξάρας πόδα·
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
ὁδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφήν·
ψυχὴ γὰρ ηὔδα πολλά μοι μυθουμένη·
τάλας, τί χωρεῖς οἷ μολὼν δώσεις δίκην;
τλήμων, μένεις αὖ; κεἰ τάδ' εἴσεται Κρέων
ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ;
τοιαῦθ' ἑλίσσων ἤνυτον σχολῇ βραδύς,
χοὔτως ὁδὸς βραχεῖα γίγνεται μακρά.
τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
σοί· κεἰ τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.
τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος,
τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.
ΚΡ. τί δ' ἐστὶν ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;
ΦΥ. φράσαι θέλω σοι πρῶτα τἀμαυτοῦ· τὸ γὰρ
πρᾶγμ' οὔτ' ἔδρασ' οὔτ' εἶδον ὅστις ἦν ὁ δρῶν,
οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι.
ΚΡ. εὖ γε στοχάζει κἀποφράγνυσαι κύκλῳ
τὸ πρᾶγμα· δηλοῖς δ' ὥς τι σημανῶν νέον.
ΦΥ. τὰ δεινὰ γάρ τοι προστίθησ' ὄκνον πολύν.
ΚΡ. οὔκουν ἐρεῖς ποτ', εἶτ' ἀπαλλαχθεὶς ἄπει;
ΦΥ. καὶ δὴ λέγω σοι. τὸν νεκρόν τις ἀρτίως

223 τάχους MSS.: σπουδῆς Arist. *Rhet.* 3. 14. § 11. 231 σχολῇ βραδύς MSS.: γρ. ταχύς S in marg. of L. 235 δεδραγμένος E (with φαρ superscr.), V^3: πεπραγμένος L: πεφραγμένος r. 242 σημανῶν r: σημαίνων L.

θάψας βέβηκε κἀπὶ χρωτὶ διψίαν
κόνιν παλύνας κἀφαγιστεύσας ἃ χρή.

ΚΡ. τί φής; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;

ΦΥ. οὐκ οἶδ'· ἐκεῖ γὰρ οὔτε του γενῇδος ἦν
πλῆγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ
καὶ χέρσος, ἀρρὼξ οὐδ' ἐπημαξευμένη
τροχοῖσιν, ἀλλ' ἄσημος οὑργάτης τις ἦν.
ὅπως δ' ὁ πρῶτος ἡμὶν ἡμεροσκόπος
δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὔ,
λεπτὴ δ' ἄγος φεύγοντος ὣς ἐπῆν κόνις.
σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν
ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.
λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
φύλαξ ἐλέγχων φύλακα· κἂν ἐγίγνετο
πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσων παρῆν.
εἷς γάρ τις ἦν ἕκαστος οὑξειργασμένος,
κοὐδεὶς ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι.
ἦμεν δ' ἕτοιμοι καὶ μύδρους αἴρειν χεροῖν,
καὶ πῦρ διέρπειν, καὶ θεοὺς ὁρκωμοτεῖν
τὸ μήτε δρᾶσαι μήτε τῳ ξυνειδέναι
τὸ πρᾶγμα βουλεύσαντι μήτ' εἰργασμένῳ.
τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,
λέγει τις εἷς, ὃς πάντας ἐς πέδον κάρα
νεῦσαι φόβῳ προὔτρεψεν· οὐ γὰρ εἴχομεν
οὔτ' ἀντιφωνεῖν οὔθ' ὅπως δρῶντες καλῶς
πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον
σοὶ τοὔργον εἴη τοῦτο κοὐχὶ κρυπτέον.
καὶ ταῦτ' ἐνίκα, κἀμὲ τὸν δυσδαίμονα
πάλος καθαιρεῖ τοῦτο τἀγαθὸν λαβεῖν.
πάρειμι δ' ἄκων οὐχ ἑκοῦσιν, οἶδ' ὅτι·
στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

263 ἔφευγε τὸ μὴ εἰδέναι MSS.: corr. Erfurdt.

ΧΟ. ἄναξ, ἐμοί τοι, μή τι καὶ θεήλατον
τοὔργον τόδ', ἡ ξύννοια βουλεύει πάλαι.
ΚΡ. παῦσαι, πρὶν ὀργῆς καί με μεστῶσαι λέγων,
μὴ 'φευρεθῇς ἄνους τε καὶ γέρων ἅμα.
λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων
πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.
πότερον ὑπερτιμῶντες ὡς εὐεργέτην
ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας
ναοὺς πυρώσων ἦλθε κἀναθήματα
καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν;
ἢ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεούς;
οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί,
κρυφῇ κάρα σείοντες, οὐδ' ὑπὸ ζυγῷ
λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.
ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
οὐδὲν γὰρ ἀνθρώποισιν οἷον ἄργυρος
κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις
πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων·
τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
χρηστὰς πρὸς αἰσχρὰ πράγμαθ' ἵστασθαι βροτῶν·
πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν
καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
ὅσοι δὲ μισθαρνοῦντες ἤνυσαν τάδε,
χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.
ἀλλ' εἴπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
εὖ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω,
εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
εὑρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς,
οὐχ ὑμὶν Ἅιδης μοῦνος ἀρκέσει, πρὶν ἂν
ζῶντες κρεμαστοὶ τήνδε δηλώσηθ' ὕβριν,

280 κἀμὲ MSS. (καμὲ L): corr. Seidler. 284 ὑπερτιμῶντες r: -ας L.

ἵν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον
τὸ λοιπὸν ἁρπάζητε, καὶ μάθηθ' ὅτι
οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
ἐκ τῶν γὰρ αἰσχρῶν λημμάτων τοὺς πλείονας
ἀτωμένους ἴδοις ἂν ἢ σεσωσμένους.

ΦΥ. εἰπεῖν τι δώσεις, ἢ στραφεὶς οὕτως ἴω;
ΚΡ. οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;
ΦΥ. ἐν τοῖσιν ὠσὶν ἢ 'πὶ τῇ ψυχῇ δάκνει;
ΚΡ. τί δὲ ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου;
ΦΥ. ὁ δρῶν σ' ἀνιᾷ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.
ΚΡ. οἴμ' ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ.
ΦΥ. οὔκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.
ΚΡ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.
ΦΥ. φεῦ.
ἦ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῆ δοκεῖν.
ΚΡ. κόμψευέ νυν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι
τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.
ΦΥ. ἀλλ' εὑρεθείη μὲν μάλιστ'· ἐὰν δέ τοι
ληφθῇ τε καὶ μή, τοῦτο γὰρ τύχη κρινεῖ,
οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με·
καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς
σωθεὶς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

στρ. α'. ΧΟ. πολλὰ τὰ δεινὰ κοὐδὲν ἀνθρώπου δεινότερον πέλει·
2 τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ
3 χωρεῖ, περιβρυχίοισιν
4 περῶν ὑπ' οἴδμασιν·
5 θεῶν τε τὰν ὑπερτάταν, Γᾶν

318 δὲ r: δαὶ L. 321 τό γ' Reiske: τόδ' MSS. 323 ᾧ δοκεῖ L (with ἦν and η written over ῶι and εἶ by the first hand): ἦν δοκῇ r. 326 τὰ δεινὰ L, vulg: γρ. τὰ δειλὰ S in L.

6 ἄφθιτον, ἀκαμάταν ἀποτρύεται,
7 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος,
8 ἱππείῳ γένει πολεύων.

ἀντ. α΄. κουφονόων τε φῦλον ὀρνίθων ἀμφιβαλὼν ἄγει
2 καὶ θηρῶν ἀγρίων ἔθνη πόντου τ' εἰναλίαν φύσιν
3 σπείραισι δικτυοκλώστοις,
4 περιφραδὴς ἀνήρ·
5 κρατεῖ δὲ μηχαναῖς ἀγραύλου
6 θηρὸς ὀρεσσιβάτα, λασιαύχενά θ'
7 ἵππον ὀχμάζεται ἀμφὶ λόφον ζυγῶν,
8 οὔρειόν τ' ἀκμῆτα ταῦρον.

στρ. β΄. καὶ φθέγμα καὶ ἀνεμόεν
2 φρόνημα καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο καὶ δυσαύλων
3 πάγων ἐναίθρεια καὶ δύσομβρα φεύγειν βέλη,
4 παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται
5 τὸ μέλλον· Ἅιδα μόνον φεῦξιν οὐκ ἐπάξεται·
6 νόσων δ' ἀμηχάνων φυγὰς ξυμπέφρασται.

ἀντ. β΄. σοφόν τι τὸ μηχανόεν
2 τέχνας ὑπὲρ ἐλπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἕρπει·
3 νόμους γεραίρων χθονὸς θεῶν τ' ἔνορκον δίκαν,
4 ὑψίπολις· ἄπολις, ὅτῳ τὸ μὴ καλὸν
5 ξύνεστι τόλμας χάριν. μήτ' ἐμοὶ παρέστιος
6 γένοιτο μήτ' ἴσον φρονῶν, ὃς τάδ' ἔρδει.

339 f. γρ. ἀποτρύεται ἰλλομένων S in marg. of L. ἀποτρύετ' ἀπλομένων L (ΑΙΙΛ having become ΑΠΛ). ἀπλωμένων, εἰλομένων, or παλλομένων r. 351 ὀχμάζεται G. Schöne: ἕξεται L: ἄξεται r.—ἀμφὶ λόφον ζυγῷ Schöne and Franz (ζυγῶν J. W. Donaldson): ἀμφίλοφον ζυγόν MSS. 357 ἐναίθρεια Helmke: αἴθρια MSS. 368 γεραίρων Reiske: παρείρων MSS.

ἐς δαιμόνιον τέρας ἀμφινοῶ
τόδε· πῶς εἰδὼς ἀντιλογήσω
τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;
ὦ δύστηνος
καὶ δυστήνου πατρὸς Οἰδιπόδα,
τί ποτ'; οὐ δή που σέ γ' ἀπιστοῦσαν
τοῖς βασιλείοισιν ἄγουσι νόμοις
καὶ ἐν ἀφροσύνῃ καθελόντες;

ΦΥ. ἥδ' ἔστ' ἐκείνη τοὔργον ἡ 'ξειργασμένη·
τήνδ' εἵλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;
ΧΟ. ὅδ' ἐκ δόμων ἄψορρος ἐς δέον περᾷ.
ΚΡ. τί δ' ἔστι; ποίᾳ ξύμμετρος προὔβην τύχῃ;
ΦΥ. ἄναξ, βροτοῖσιν οὐδέν ἐστ' ἀπώμοτον·
ψεύδει γὰρ ἡ 'πίνοια τὴν γνώμην· ἐπεὶ
σχολῇ ποθ' ἥξειν δεῦρ' ἂν ἐξηύχουν ἐγώ,
ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε·
ἀλλ' ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
ἔοικεν ἄλλῃ μῆκος οὐδὲν ἡδονῇ,
ἥκω, δι' ὅρκων καίπερ ὢν ἀπώμοτος,
κόρην ἄγων τήνδ', ἣ καθηρέθη τάφον
κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
ἀλλ' ἔστ' ἐμὸν θοὔρμαιον, οὐκ ἄλλου, τόδε.
καὶ νῦν, ἄναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν
καὶ κρῖνε κἀξέλεγχ'· ἐγὼ δ' ἐλεύθερος
δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.
ΚΡ. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβών;
ΦΥ. αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίστασαι.
ΚΡ. ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φῄς;

382 βασιλείοις L (whence Boeckh conj. ἀπάγουσι): corr. Triclinius. 384 ἡ om. L. 386 εἰς δέον r: εἰς μέσον L. 387 ξύμμετρος ἐξέβην L (with προὔβην superscr. by S): ποία ξύμμετρος προὔβη τύχῃ r. 395 καθηρέθη anon. in *Class. Journ.* xvii. 58: καθευρέθη L, vulg.

ΦΥ. ταύτην γ᾽ ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν
ἀπεῖπας. ἆρ᾽ ἔνδηλα καὶ σαφῆ λέγω;
ΚΡ. καὶ πῶς ὁρᾶται κἀπίληπτος ᾑρέθη;
ΦΥ. τοιοῦτον ἦν τὸ πρᾶγμ᾽. ὅπως γὰρ ἥκομεν,
πρὸς σοῦ τὰ δείν᾽ ἐκεῖν᾽ ἐπηπειλημένοι,
πᾶσαν κόνιν σήραντες ἣ κατεῖχε τὸν
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,
καθήμεθ᾽ ἄκρων ἐκ πάγων ὑπήνεμοι,
ὀσμὴν ἀπ᾽ αὐτοῦ μὴ βάλῃ πεφευγότες,
ἐγερτὶ κινῶν ἄνδρ᾽ ἀνὴρ ἐπιρρόθοις
κακοῖσιν, εἴ τις τοῦδ᾽ ἀκηδήσοι πόνου.
χρόνον τάδ᾽ ἦν τοσοῦτον, ἔστ᾽ ἐν αἰθέρι
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
καὶ καῦμ᾽ ἔθαλπε· καὶ τότ᾽ ἐξαίφνης χθονὸς
τυφὼς ἀείρας σκηπτόν, οὐράνιον ἄχος,
πίμπλησι πεδίον, πᾶσαν αἰκίζων φόβην
ὕλης πεδιάδος, ἐν δ᾽ ἐμεστώθη μέγας
αἰθήρ· μύσαντες δ᾽ εἴχομεν θείαν νόσον.
καὶ τοῦδ᾽ ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
ἡ παῖς ὁρᾶται, κἀνακωκύει πικρᾶς
ὄρνιθος ὀξὺν φθόγγον, ὡς ὅταν κενῆς
εὐνῆς νεοσσῶν ὀρφανὸν βλέψῃ λέχος·
οὕτω δὲ χαὔτη, ψιλὸν ὡς ὁρᾷ νέκυν,
γόοισιν ἐξῴμωξεν, ἐκ δ᾽ ἀρὰς κακὰς
ἠρᾶτο τοῖσι τοὔργον ἐξειργασμένοις.
καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,
ἔκ τ᾽ εὐκροτήτου χαλκέας ἄρδην πρόχου
χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
χἠμεῖς ἰδόντες ἱέμεσθα, σὺν δέ νιν
θηρώμεθ᾽ εὐθὺς οὐδὲν ἐκπεπληγμένην·
καὶ τάς τε πρόσθεν τάς τε νῦν ἠλέγχομεν
πράξεις· ἄπαρνος δ᾽ οὐδενὸς καθίστατο,

414 ἀκηδήσοι Bonitz: ἀφειδήσοι MSS.

ἅμ' ἡδέως ἔμοιγε κἀλγεινῶς ἅμα.
τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
ἥδιστον· ἐς κακὸν δὲ τοὺς φίλους ἄγειν
ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας.
ΚΡ. σὲ δή, σὲ τὴν νεύουσαν ἐς πέδον κάρα,
φής, ἢ καταρνεῖ μὴ δεδρακέναι τάδε;
ΑΝ. καὶ φημὶ δρᾶσαι κοὐκ ἀπαρνοῦμαι τὸ μή.
ΚΡ. σὺ μὲν κομίζοις ἂν σεαυτὸν ᾗ θέλεις
ἔξω βαρείας αἰτίας ἐλεύθερον·
σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,
ᾔδησθα κηρυχθέντα μὴ πράσσειν τάδε;
ΑΝ. ᾔδη· τί δ' οὐκ ἔμελλον; ἐμφανῆ γὰρ ἦν.
ΚΡ. καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους;
ΑΝ. οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη
τοιούσδ' ἐν ἀνθρώποισιν ὥρισεν νόμους·
οὐδὲ σθένειν τοσοῦτον ᾠόμην τὰ σὰ
κηρύγμαθ', ὥστ' ἄγραπτα κἀσφαλῆ θεῶν
νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν·
οὐ γάρ τι νῦν γε κἀχθές, ἀλλ' ἀεί ποτε
ζῇ ταῦτα, κοὐδεὶς οἶδεν ἐξ ὅτου 'φάνη.
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φρόνημα δείσασ', ἐν θεοῖσι τὴν δίκην
δώσειν. θανουμένη γὰρ ἐξῄδη, τί δ' οὔ;
κεἰ μὴ σὺ προὐκήρυξας· εἰ δὲ τοῦ χρόνου
πρόσθεν θανοῦμαι, κέρδος αὔτ' ἐγὼ λέγω.
ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς
ζῇ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει;
οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
παρ' οὐδὲν ἄλγος· ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς

436 ἅμ' Dindorf: ἀλλ' MSS. 447 ᾔδεις τὰ MSS.: corr. Cobet.
452 τοιούσδ'...ὥρισεν Valckenaer: οἳ τούσδ'...ὥρισαν MSS.

μητρὸς θανόντ' ἄθαπτον ἠνσχόμην νέκυν,
κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,
σχεδόν τι μώρῳ μωρίαν ὀφλισκάνω.

ΧΟ. *δηλοῖ τὸ γέννημ' ὠμὸν ἐξ ὠμοῦ πατρὸς*
τῆς παιδός· εἴκειν δ' οὐκ ἐπίσταται κακοῖς.

ΚΡ. *ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα*
πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον
σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῆ
θραυσθέντα καὶ ῥαγέντα πλεῖστ' ἂν εἰσίδοις·
σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους
ἵππους καταρτυθέντας· οὐ γὰρ ἐκπέλει
φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.
αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο,
νόμους ὑπερβαίνουσα τοὺς προκειμένους·
ὕβρις δ', ἐπεὶ δέδρακεν, ἥδε δευτέρα,
τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.
ἦ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ' ἀνήρ,
εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη.
ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα
τοῦ παντὸς ἡμῖν Ζηνὸς ἑρκείου κυρεῖ,
αὐτή τε χἠ ξύναιμος οὐκ ἀλύξετον
μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον
ἐπαιτιῶμαι τοῦδε βουλεῦσαι τάφου.
καί νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως
λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν·
φιλεῖ δ' ὁ θυμὸς πρόσθεν ᾑρῆσθαι κλοπεὺς
τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
μισῶ γε μέντοι χὤταν ἐν κακοῖσί τις
ἁλοὺς ἔπειτα τοῦτο καλλύνειν θέλῃ.

ΑΝ. *θέλεις τι μεῖζον ἢ κατακτεῖναί μ' ἑλών;*

467 *ἠνσχόμην* A: *ηἰσχόμην* L (*ἠνεσχόμην* and *ἠνειχόμην* r). *ᾔσχυναν κύνες* conj. Semitelos. 486 *ὁμαιμονεστέρα* L^c, *-αις* L^1: *-ας* r, vulg.

ΚΡ. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.
ΑΝ. τί δῆτα μέλλεις; ὡς ἐμοὶ τῶν σῶν λόγων
ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη ποτέ·
οὕτω δὲ καὶ σοὶ τἄμ' ἀφανδάνοντ' ἔφυ.
καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον
κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ
τιθεῖσα; τούτοις τοῦτο πᾶσιν ἁνδάνειν
λέγοιτ' ἄν, εἰ μὴ γλῶσσαν ἐγκλῄοι φόβος.
ἀλλ' ἡ τυραννὶς πολλά τ' ἄλλ' εὐδαιμονεῖ
κἄξεστιν αὐτῇ δρᾶν λέγειν θ' ἃ βούλεται.
ΚΡ. σὺ τοῦτο μούνη τῶνδε Καδμείων ὁρᾷς.
ΑΝ. ὁρῶσι χοὖτοι· σοὶ δ' ὑπίλλουσιν στόμα.
ΚΡ. σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς;
ΑΝ. οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχνους σέβειν.
ΚΡ. οὔκουν ὅμαιμος χὼ καταντίον θανών;
ΑΝ. ὅμαιμος ἐκ μιᾶς τε καὶ ταὐτοῦ πατρός.
ΚΡ. πῶς δῆτ' ἐκείνῳ δυσσεβῆ τιμᾷς χάριν;
ΑΝ. οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυς.
ΚΡ. εἴ τοί σφε τιμᾷς ἐξ ἴσου τῷ δυσσεβεῖ.
ΑΝ. οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὤλετο.
ΚΡ. πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὕπερ.
ΑΝ. ὅμως ὅ γ' Ἅιδης τοὺς νόμους τούτους ποθεῖ.
ΚΡ. ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν ἴσους.
ΑΝ. τίς οἶδεν εἰ κάτωθεν εὐαγῆ τάδε;
ΚΡ. οὔτοι ποθ' οὑχθρός, οὐδ' ὅταν θάνῃ, φίλος.
ΑΝ. οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.
ΚΡ. κάτω νυν ἐλθοῦσ', εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

ΧΟ. καὶ μὴν πρὸ πυλῶν ἥδ' Ἰσμήνη,

504 ἁνδάνειν A: ἀνδάνει L, vulg. 505 ἐγκλῄοι Schaefer: ἐγκλείσοι L: ἐγκλῄσοι or ἐκκλείσοι r. 518 πορθῶν δὲ L, vulg.: πορθῶν γε r. 520 ἴσους conj. Nauck (who however prefers ἴσα): ἴσος MSS. 521 γρ. κάτωθεν S in L: κάτω 'στὶν MSS.

φιλάδελφα κάτω δάκρυ' εἰβομένη·
νεφέλη δ' ὀφρύων ὕπερ αἱματόεν
ῥέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν.

ΚΡ. σὺ δ', ἣ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δύ' ἄτα κἀπαναστάσεις θρόνων,
φέρ', εἰπὲ δή μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἢ 'ξομεῖ τὸ μὴ εἰδέναι;
ΙΣ. δέδρακα τοὔργον, εἴπερ ἥδ' ὁμορροθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.
ΑΝ. ἀλλ' οὐκ ἐάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὔτ' ἠθέλησας οὔτ' ἐγὼ 'κοινωσάμην.
ΙΣ. ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.
ΑΝ. ὧν τοὔργον, Ἅιδης χοἰ κάτω ξυνίστορες·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.
ΙΣ. μήτοι, κασιγνήτη, μ' ἀτιμάσῃς τὸ μὴ οὐ
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἁγνίσαι.
ΑΝ. μή μοι θάνῃς σὺ κοινά, μηδ' ἃ μὴ 'θιγες
ποιοῦ σεαυτῆς· ἀρκέσω θνῄσκουσ' ἐγώ.
ΙΣ. καὶ τίς βίος μοι σοῦ λελειμμένῃ φίλος;
ΑΝ. Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.
ΙΣ. τί ταῦτ' ἀνιᾷς μ', οὐδὲν ὠφελουμένη;
ΑΝ. ἀλγοῦσα μὲν δῆτ', εἰ γελῶ γ', ἐν σοὶ γελῶ.
ΙΣ. τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ;
ΑΝ. σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγεῖν.
ΙΣ. οἴμοι τάλαινα, κἀμπλάκω τοῦ σοῦ μόρου;
ΑΝ. σὺ μὲν γὰρ εἵλου ζῆν, ἐγὼ δὲ κατθανεῖν.
ΙΣ. ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

527 δάκρυ' εἰβομένη Triclinius: δάκρυα λειβόμενα L (λειβομένα or -η r). 535 τό μ' εἰδέναι L (τό made from τὸ). 551 γελῶ γ' Heath: γελῶτ' L, γέλωτ' r.

ΑΝ. καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ 'δόκουν φρονεῖν.
ΙΣ. καὶ μὴν ἴση νῷν ἐστιν ἡ 'ξαμαρτία.
ΑΝ. θάρσει· σὺ μὲν ζῇς, ἡ δ' ἐμὴ ψυχὴ πάλαι
τέθνηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν.
ΚΡ. τὼ παῖδε φημὶ τώδε τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφυ.
ΙΣ. οὐ γάρ ποτ', ὦναξ, οὐδ' ὃς ἂν βλάστῃ μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.
ΚΡ. σοὶ γοῦν, ὅθ' εἵλου σὺν κακοῖς πράσσειν κακά.
ΙΣ. τί γὰρ μόνῃ μοι τῆσδ' ἄτερ βιώσιμον;
ΚΡ. ἀλλ' ἥδε μέντοι μὴ λέγ'· οὐ γὰρ ἔστ' ἔτι.
ΙΣ. ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου;
ΚΡ. ἀρώσιμοι γὰρ χἀτέρων εἰσὶν γύαι.
ΙΣ. οὐχ ὥς γ' ἐκείνῳ τῇδέ τ' ἦν ἡρμοσμένα.
ΚΡ. κακὰς ἐγὼ γυναῖκας υἱέσι στυγῶ.
ΑΝ. ὦ φίλταθ' Αἷμον, ὥς σ' ἀτιμάζει πατήρ.
ΚΡ. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.
ΧΟ. ἦ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;
ΚΡ. Ἅιδης ὁ παύσων τούσδε τοὺς γάμους ἐμοί.
ΧΟ. δεδογμέν', ὡς ἔοικε, τήνδε κατθανεῖν.
ΚΡ. καὶ σοί γε κἀμοί. μὴ τριβὰς ἔτ', ἀλλά νιν
κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρὴ
γυναῖκας εἶναι τάσδε μηδ' ἀνειμένας.
φεύγουσι γάρ τοι χοἰ θρασεῖς, ὅταν πέλας
ἤδη τὸν Ἅιδην εἰσορῶσι τοῦ βίου.

στρ. α'. ΧΟ. εὐδαίμονες οἷσι κακῶν ἄγευστος αἰών.
2 οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας
3 οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πλῆθος ἕρπον·

557 μὲν τοῖς A: μέν τοι L. 567 μέντοι Brunck: μέν σοι L, vulg.: μέν τοι σοὶ E. 572 Given in the Aldine ed. (1502 A.D.) to Antigone; in the MSS., to Ismene. 574 Given by Boeckh to the Chorus; in the MSS., to Ismene. 576 Given in L to the Chorus; in most of the later MSS., to Ismene.

4 ὅμοιον ὥστε ποντίαις οἶδμα δυσπνόοις ὅταν
5 Θρῄσσαισιν ἔρεβος ὕφαλον ἐπιδράμῃ πνοαῖς,
6 κυλίνδει βυσσόθεν κελαινὰν θῖνα, καὶ
7 δυσάνεμοι στόνῳ βρέμουσιν ἀντιπλῆγες ἀκταί.

ἀντ. α΄. ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὁρῶμαι
2 πήματα φθιτῶν ἐπὶ πήμασι πίπτοντ᾽,
3 οὐδ᾽ ἀπαλλάσσει γενεὰν γένος, ἀλλ᾽ ἐρείπει
4 θεῶν τις, οὐδ᾽ ἔχει λύσιν. νῦν γὰρ ἐσχάτας ὑπὲρ
5 ῥίζας ὃ τέτατο φάος ἐν Οἰδίπου δόμοις,
6 κατ᾽ αὖ νιν φοινία θεῶν τῶν νερτέρων
7 ἀμᾷ κόνις, λόγου τ᾽ ἄνοια καὶ φρενῶν ἐρινύς.

στρ. β΄. τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατά-
σχοι;
2 τὰν οὔθ᾽ ὕπνος αἱρεῖ ποθ᾽ ὁ πάντ᾽ ἀγρεύων,
3 οὔτε θεῶν ἄκματοι μῆνες, ἀγήρως δὲ χρόνῳ
4 δυνάστας κατέχεις Ὀλύμπου μαρμαρόεσσαν αἴ-
γλαν.
5 τό τ᾽ ἔπειτα καὶ τὸ μέλλον
6 καὶ τὸ πρὶν ἐπαρκέσει
7 νόμος ὅδ᾽· οὐδὲν ἕρπει
8 θνατῶν βιότῳ πάμπολύ γ᾽ ἐκτὸς ἄτας.

ἀντ. β΄. ἁ γὰρ δὴ πολύπλαγκτος ἐλπὶς πολλοῖς μὲν ὄνασις
ἀνδρῶν,
2 πολλοῖς δ᾽ ἀπάτα κουφονόων ἐρώτων·
3 εἰδότι δ᾽ οὐδὲν ἕρπει, πρὶν πυρὶ θερμῷ πόδα τις

591 δυσάνεμοι Bergk: δυσάνεμον MSS. 595 φθιτῶν Dindorf: φθιμένων MSS. 600 ὃ add. Hermann. 602 κόνις MSS.: κοπὶς conj. J. Jortin, Askew, Reiske. 606 πάντ᾽ ἀγρεύων J.: παντογήρως L, vulg.: παντααγήρως A. 607 οὔτε θεῶν ἄκμητοι Hermann: οὔτ᾽ ἀκάματοι θεῶν MSS. 614 πάμπολύ γ᾽ Heath: πάμπολις L, vulg. (πάμπολιν Vat., made from πάμπολὒν).

4 προσαύσῃ. σοφίᾳ γὰρ ἔκ του κλεινὸν ἔπος πέ-
φανται,
5 τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
6 τῷδ' ἔμμεν ὅτῳ φρένας
7 θεὸς ἄγει πρὸς ἄταν·
8 πράσσει δ' ὀλίγιστον χρόνον ἐκτὸς ἄτας.

ὅδε μὴν Αἵμων, παίδων τῶν σῶν
νέατον γέννημ'· ἆρ' ἀχνύμενος
τῆς μελλογάμου
τάλιδος ἥκει μόρον Ἀντιγόνης,
ἀπάτας λεχέων ὑπεραλγῶν;

ΚΡ. τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.
ὦ παῖ, τελείαν ψῆφον ἆρα μὴ κλύων
τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;
ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι;

ΑΙΜΩΝ.

πάτερ, σός εἰμι· καὶ σύ μοι γνώμας ἔχων
χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.
ἐμοὶ γὰρ οὐδεὶς ἀξιώσεται γάμος
μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.
ΚΡ. οὕτω γάρ, ὦ παῖ, χρὴ διὰ στέρνων ἔχειν,
γνώμης πατρῴας πάντ' ὄπισθεν ἑστάναι.
τούτου γὰρ οὕνεκ' ἄνδρες εὔχονται γονὰς
κατηκόους φύσαντες ἐν δόμοις ἔχειν,
ὡς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,
καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
ὅστις δ' ἀνωφέλητα φιτύει τέκνα,

625 ὀλιγοστὸν r (ὀλίγωστὸν L): corr. Bergk. 628 f. τῆς μελλογάμου νύμφης | τάλιδος MSS.: corr. Brunck. (Triclinius del. τῆς μελλογάμου νύμφης.) 637 ἀξιώσεται Musgrave: ἀξίως ἔσται L, vulg. 645 φυτεύει MSS.: corr. Brunck.

τί τόνδ᾽ ἂν εἴποις ἄλλο πλὴν αὑτῷ πόνους
φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;
μή νύν ποτ᾽, ὦ παῖ, τὰς φρένας γ᾽ ὑφ᾽ ἡδονῆς
γυναικὸς οὕνεκ᾽ ἐκβάλῃς, εἰδὼς ὅτι
ψυχρὸν παραγκάλισμα τοῦτο γίγνεται,
γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ
γένοιτ᾽ ἂν ἕλκος μεῖζον ἢ φίλος κακός;
ἀλλὰ πτύσας ὡσεί τε δυσμενῆ μέθες
τὴν παῖδ᾽ ἐν Ἅιδου τήνδε νυμφεύειν τινί.
ἐπεὶ γὰρ αὐτὴν εἷλον ἐμφανῶς ἐγὼ
πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
ψευδῆ γ᾽ ἐμαυτὸν οὐ καταστήσω πόλει,
ἀλλὰ κτενῶ. πρὸς ταῦτ᾽ ἐφυμνείτω Δία
ξύναιμον· εἰ γὰρ δὴ τά γ᾽ ἐγγενῆ φύσει
ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους.
ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ᾽ ἀνὴρ
χρηστός, φανεῖται κἂν πόλει δίκαιος ὤν·
ὅστις δ᾽ ὑπερβὰς ἢ νόμους βιάζεται,
ἢ τοὐπιτάσσειν τοῖς κρατύνουσιν νοεῖ,
οὐκ ἔστ᾽ ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν.
ἀλλ᾽ ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν
καὶ σμικρὰ καὶ δίκαια καὶ τἀναντία·
καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ
καλῶς μὲν ἄρχειν, εὖ δ᾽ ἂν ἄρχεσθαι θέλειν,
δορός τ᾽ ἂν ἐν χειμῶνι προστεταγμένον
μένειν δίκαιον κἀγαθὸν παραστάτην.
ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.
αὕτη πόλεις ὄλλυσιν, ἥδ᾽ ἀναστάτους
οἴκους τίθησιν· ἥδε συμμάχου δορὸς
τροπὰς καταρρήγνυσι· τῶν δ᾽ ὀρθουμένων
σῴζει τὰ πολλὰ σώμαθ᾽ ἡ πειθαρχία.

648 *φρένας γ᾽*] *γ᾽* add. Triclinius. 659 *τά γ᾽* Erfurdt: *τάτ᾽* L (*τάδ᾽* r).
674 *συμμάχου* Reiske, Bothe: *συμμάχηι* L: *σὺν μάχῃ* r.

οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
κοὔτοι γυναικὸς οὐδαμῶς ἡσσητέα.
κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,
κοὐκ ἂν γυναικῶν ἥσσονες καλοίμεθ' ἄν.

ΧΟ. ἡμῖν μέν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.

ΑΙ. πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
πάντων ὅσ' ἐστὶ κτημάτων ὑπέρτατον.
ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε,
οὔτ' ἂν δυναίμην μήτ' ἐπισταίμην λεγειν·
γένοιτο μέντἂν χἀτέρῳ καλῶς ἔχον.
σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.
τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ
λόγοις τοιούτοις οἷς σὺ μὴ τέρψει κλύων·
ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,
πασῶν γυναικῶν ὡς ἀναξιωτάτη
κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει·
ἥτις τὸν αὑτῆς αὐτάδελφον ἐν φοναῖς
πεπτῶτ' ἄθαπτον μήθ' ὑπ' ὠμηστῶν κυνῶν
εἴασ' ὀλέσθαι μήθ' ὑπ' οἰωνῶν τινός·
οὐχ ἥδε χρυσῆς ἀξία τιμῆς λαχεῖν;
τοιάδ' ἐρεμνὴ σῖγ' ἐπέρχεται φάτις.
ἐμοὶ δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,
οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις
ἄγαλμα μεῖζον, ἢ τί πρὸς παίδων πατρί;
μή νυν ἓν ἦθος μοῦνον ἐν σαυτῷ φόρει,
ὡς φῂς σύ, κοὐδὲν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,

684 κτημάτων] χρημάτων MSS. (but L has κτ superscr. by the first hand). 690 τὸ σὸν γὰρ r. 703 εὐκλείᾳ conj. T. Johnson.

ἢ γλῶσσαν, ἣν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
οὗτοι διαπτυχθέντες ὤφθησαν κενοί.
ἀλλ᾽ ἄνδρα, κεἴ τις ᾖ σοφός, τὸ μανθάνειν
πόλλ᾽ αἰσχρὸν οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.
ὁρᾷς παρὰ ῥείθροισι χειμάρροις ὅσα
δένδρων ὑπείκει, κλῶνας ὡς ἐκσῴζεται·
τὰ δ᾽ ἀντιτείνοντ᾽ αὐτόπρεμν᾽ ἀπόλλυται.
αὔτως δὲ ναὸς ὅστις ἐγκρατῆ πόδα
τείνας ὑπείκει μηδέν, ὑπτίοις κάτω
στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
ἀλλ᾽ εἶκε θυμοῦ καὶ μετάστασιν δίδου.
γνώμη γὰρ εἴ τις κἀπ᾽ ἐμοῦ νεωτέρου
πρόσεστι, φήμ᾽ ἔγωγε πρεσβεύειν πολὺ
φῦναι τὸν ἄνδρα πάντ᾽ ἐπιστήμης πλέων·
εἰ δ᾽ οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ῥέπειν,
καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

ΧΟ. ἄναξ, σέ τ᾽ εἰκός, εἴ τι καίριον λέγει,
μαθεῖν, σέ τ᾽ αὖ τοῦδ᾽· εὖ γὰρ εἴρηται διπλᾶ.

ΚΡ. οἱ τηλικοίδε καὶ διδαξόμεσθα δὴ
φρονεῖν ὑπ᾽ ἀνδρὸς τηλικοῦδε τὴν φύσιν;

ΑΙ. μηδὲν τὸ μὴ δίκαιον· εἰ δ᾽ ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τἄργα σκοπεῖν.

ΚΡ. ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν;

ΑΙ. οὐδ᾽ ἂν κελεύσαιμ᾽ εὐσεβεῖν εἰς τοὺς κακούς.

ΚΡ. οὐχ ἥδε γὰρ τοιᾷδ᾽ ἐπείληπται νόσῳ;

ΑΙ. οὔ φησι Θήβης τῆσδ᾽ ὁμόπτολις λεώς.

ΚΡ. πόλις γὰρ ἡμῖν ἁμὲ χρὴ τάσσειν ἐρεῖ;

ΑΙ. ὁρᾷς τόδ᾽ ὡς εἴρηκας ὡς ἄγαν νέος;

ΚΡ. ἄλλῳ γὰρ ἢ ᾽μοὶ χρή με τῆσδ᾽ ἄρχειν χθονός;

ΑΙ. πόλις γὰρ οὐκ ἔσθ᾽ ἥτις ἀνδρός ἐσθ᾽ ἑνός.

ΚΡ. οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;

718 θυμοῦ r: θυμῶι L, A. 725 διπλᾶ r: διπλᾶι L (διπλῇ Hermann). 736 ἄλλωι γὰρ ἢ (sic) μοι χρῆ γε L: corr. Dobree.

ΑΙ. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.
ΚΡ. ὅδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.
ΑΙ. εἴπερ γυνὴ σύ· σοῦ γὰρ οὖν προκήδομαι.
ΚΡ. ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.
ΑΙ. οὐ γὰρ δίκαιά σ' ἐξαμαρτάνονθ' ὁρῶ.
ΚΡ. ἁμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;
ΑΙ. οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν.
ΚΡ. ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.
ΑΙ. οὔ τἂν ἕλοις ἥσσω γε τῶν αἰσχρῶν ἐμέ.
ΚΡ. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὅδε.
ΑΙ. καὶ σοῦ γε κἀμοῦ, καὶ θεῶν τῶν νερτέρων.
ΚΡ. ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς.
ΑΙ. ἥδ' οὖν θανεῖται καὶ θανοῦσ' ὀλεῖ τινα.
ΚΡ. ἦ κἀπαπειλῶν ὧδ' ἐπεξέρχει θρασύς;
ΑΙ. τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;
ΚΡ. κλαίων φρενώσεις, ὢν φρενῶν αὐτὸς κενός.
ΑΙ. εἰ μὴ πατὴρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν.
ΚΡ. γυναικὸς ὢν δούλευμα, μὴ κώτιλλέ με.
ΑΙ. βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν;
ΚΡ. ἄληθες; ἀλλ' οὐ, τόνδ' Ὄλυμπον, ἴσθ' ὅτι,
χαίρων ἐπὶ ψόγοισι δεννάσεις ἐμέ.
ἄγετε τὸ μῖσος, ὡς κατ' ὄμματ' αὐτίκα
παρόντι θνήσκῃ πλησία τῷ νυμφίῳ.
ΑΙ. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξῃς ποτέ,
οὔθ' ἥδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
τοὐμὸν προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὁρῶν,
ὡς τοῖς θέλουσι τῶν φίλων μαίνῃ ξυνών.
ΧΟ. ἀνήρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τηλικοῦτος ἀλγήσας βαρύς.
ΚΡ. δράτω, φρονείτω μεῖζον ἢ κατ' ἄνδρ' ἰών·
τὼ δ' οὖν κόρα τώδ' οὐκ ἀπαλλάξει μόρου.

747 οὔ τἂν Elmsley: οὐ κἂν (i.e. οὐκ ἂν) L. 757 κλύειν r: λέγειν L.
760 ἄγετε r: ἄγαγε L.

ΧΟ. *ἄμφω γὰρ αὐτὼ καὶ κατακτεῖναι νοεῖς;*
ΚΡ. *οὐ τήν γε μὴ θιγοῦσαν· εὖ γὰρ οὖν λέγεις.*
ΧΟ. *μόρῳ δὲ ποίῳ καί σφε βουλεύει κτανεῖν;*
ΚΡ. *ἄγων ἔρημος ἔνθ' ἂν ᾖ βροτῶν στίβος*
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,
φορβῆς τοσοῦτον ὡς ἄγος μόνον προθείς,
ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλις.
κἀκεῖ τὸν Ἅιδην, ὃν μόνον σέβει θεῶν,
αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,
ἢ γνώσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι
πόνος περισσός ἐστι τἀν Ἅιδου σέβειν.

στρ. ΧΟ. *Ἔρως ἀνίκατε μάχαν, Ἔρως, ὃς ἐν κτήμασι πίπτεις,*
2 *ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις,*
3 *φοιτᾷς δ' ὑπερπόντιος ἔν τ' ἀγρονόμοις αὐλαῖς·*
4 *καί σ' οὔτ' ἀθανάτων φύξιμος οὐδεὶς*
5 *οὔθ' ἁμερίων σέ γ' ἀνθρώπων, ὁ δ' ἔχων μέμηνεν.*

ἀντ. *σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾷς ἐπὶ λώβᾳ·*
2 *σὺ καὶ τόδε νεῖκος ἀνδρῶν ξύναιμον ἔχεις ταράξας·*
3 *νικᾷ δ' ἐναργὴς βλεφάρων ἵμερος εὐλέκτρου*
4 *νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς*
5 *θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.*

νῦν δ' ἤδη 'γὼ καὐτὸς θεσμῶν
ἔξω φέρομαι τάδ' ὁρῶν, ἴσχειν δ'
οὐκέτι πηγὰς δύναμαι δακρύων,
τὸν παγκοίτην ὅθ' ὁρῶ θάλαμον
τήνδ' Ἀντιγόνην ἀνύτουσαν.

790 *σέ γ' ἀνθρώπων* Nauck: *ἐπ' ἀνθρώπων* L, vulg. (*ἀπ' ἀνθρώπων* r.) 797 *πάρεδρος ἐν ἀρχαῖς* MSS.: *ὥστε πέρα δρᾶν* conj. Semitelos.

στρ. α΄. ΑΝ. ὁρᾶτ᾽ ἔμ᾽, ὦ γᾶς πατρίας πολῖται, τὰν νεάταν ὁδὸν
2 στείχουσαν, νέατον δὲ φέγγος λεύσσουσαν ἀελίου,
3 κοὔποτ᾽ αὖθις· ἀλλά μ᾽ ὁ παγκοίτας Ἅιδας ζῶσαν ἄγει
4 τὰν Ἀχέροντος
5 ἀκτάν, οὔθ᾽ ὑμεναίων ἔγκληρον, οὔτ᾽ ἐπινύμφειός
6 πώ μέ τις ὕμνος ὕμνησεν, ἀλλ᾽ Ἀχέροντι νυμφεύσω.

σύστ. α΄. ΧΟ. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ᾽
ἐς τόδ᾽ ἀπέρχει κεῦθος νεκύων,
οὔτε φθινάσιν πληγεῖσα νόσοις
οὔτε ξιφέων ἐπίχειρα λαχοῦσ᾽,
ἀλλ᾽ αὐτόνομος, ζῶσα μόνη δὴ
θνητῶν Ἀΐδην καταβήσει.

ἀντ. α΄. ΑΝ. ἤκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν ξέναν
2 Ταντάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν κισσὸς ὡς ἀτενὴς
3 πετραία βλάστα δάμασεν· καί νιν ὄμβροι τακομέναν,
4 ὡς φάτις ἀνδρῶν,
5 χιών τ᾽ οὐδαμὰ λείπει, τέγγει δ᾽ ὑπ᾽ ὀφρύσι παγκλαύτοις
6 δειράδας· ᾇ με δαίμων ὁμοιοτάταν κατευνάζει.

σύστ. β΄. ΧΟ. ἀλλὰ θεός τοι καὶ θεογεννής,
ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς.
καίτοι φθιμένῃ μέγα κἀκοῦσαι

814 ἐπινύμφειος Dindorf: ἐπινυμφίδιος MSS. 828 ὄμβροι Musgrave: ὄμβρῳ MSS. 831 τέγγει θ᾽ r, τάκει τ᾽ L: δ᾽ for τ᾽ Bothe.—παγκλαύτοις r, -ους L. 836 μέγ᾽ ἀκοῦσαι MSS.: corr. M. Seyffert.

τοῖς ἰσοθέοις σύγκληρα λαχεῖν
ζῶσαν καὶ ἔπειτα θανοῦσαν.

στρ. β'. ΑΝ. οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρῴων,
2 οὐκ οἰχομέναν ὑβρίζεις, ἀλλ' ἐπίφαντον;
3 ὦ πόλις, ὦ πόλεως πολυκτήμονες ἄνδρες·
4 ἰὼ Διρκαῖαι κρῆναι
5 Θήβας τ' εὐαρμάτου ἄλσος, ἔμπας ξυμμάρτυρας ὔμμ' ἐπικτῶμαι,
6 οἵα φίλων ἄκλαυτος, οἵοις νόμοις
7 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου ποταινίου·
8 ἰὼ δύστανος, βροτοῖς οὔτε νεκροῖς κυροῦσα
9 μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

στρ. γ'. ΧΟ. προβᾶσ' ἐπ' ἔσχατον θράσους
2 ὑψηλὸν ἐς Δίκας βάθρον
3 προσέπεσες, ὦ τέκνον, πολύ.
4 πατρῷον δ' ἐκτίνεις τιν' ἆθλον.

ἀντ. β'. ΑΝ. ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας,
2 πατρὸς τριπόλιστον οἶκτον τοῦ τε πρόπαντος
3 ἁμετέρου πότμου κλεινοῖς Λαβδακίδαισιν.
4 ἰὼ ματρῷαι λέκτρων
5 ἆται κοιμήματά τ' αὐτογέννητ' ἐμῷ πατρὶ δυσμόρου ματρός,
6 οἵων ἐγώ ποθ' ἁ ταλαίφρων ἔφυν·

837 σύγκληρα Schaefer: ἔγκληρα MSS. 838 ζῶσαν...θανοῦσαν. This v. is in L and in most of the later MSS., but is omitted by A, and by the Aldine ed. 840 οἰχομέναν J. F. Martin, Wunder: ὀλομέναν L, ὀλλυμέναν r. 848 ἔργμα L (with two dots over γ, indicating ἔρμα), vulg.: ἔργμα V: ἔρυμα H. 851 βροτοῖς οὔτε νεκροῖς κυροῦσα M. Seyffert (so Boeckh, but with οὔτ' ἐν): οὔτ' ἐν βροτοῖσιν οὔτ' ἐν νεκροῖσιν L, vulg. (Triclinius changed βροτοῖσιν to βροτοῖς.) 855 πολύ r: πολὺν L. 864 αὐτογέννητ' r, αὐτογενῆ τ' L: corr. Turnebus. 865 δυσμόρου r: -ωι L.

7 πρὸς οὓς ἀραῖος, ἄγαμος, ἅδ' ἐγὼ μέτοικος ἔρχομαι.
8 ἰὼ δυσπότμων κασίγνητε γάμων κυρήσας,
9 θανὼν ἔτ' οὖσαν κατήναρές με.

ἀντ. γ'. ΧΟ. σέβειν μὲν εὐσέβειά τις,
2 κράτος δ', ὅτῳ κράτος μέλει,
3 παραβατὸν οὐδαμᾷ πέλει·
4 σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά.

ἐπ. ΑΝ. ἄκλαυτος, ἄφιλος, ἀνυμέναιος ταλαίφρων ἄγομαι
τάνδ' ἑτοίμαν ὁδόν.
οὐκέτι μοι τόδε λαμπάδος ἱερὸν
ὄμμα θέμις ὁρᾶν ταλαίνᾳ·
τὸν δ' ἐμὸν πότμον ἀδάκρυτον
οὐδεὶς φίλων στενάζει.

ΚΡ. ἆρ' ἴστ', ἀοιδὰς καὶ γόους πρὸ τοῦ θανεῖν
ὡς οὐδ' ἂν εἷς παύσαιτ' ἄν, εἰ χρείη λέγειν;
οὐκ ἄξεθ' ὡς τάχιστα; καὶ κατηρεφεῖ
τύμβῳ περιπτύξαντες, ὡς εἴρηκ' ἐγώ,
ἄφετε μόνην ἔρημον, εἴτε χρῇ θανεῖν
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ·
ἡμεῖς γὰρ ἁγνοὶ τοὐπὶ τήνδε τὴν κόρην·
μετοικίας δ' οὖν τῆς ἄνω στερήσεται.
ΑΝ. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφὴς
οἴκησις ἀείφρουρος, οἷ πορεύομαι
πρὸς τοὺς ἐμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς
πλεῖστον δέδεκται Φερσέφασσ' ὀλωλότων·
ὧν λοισθία 'γὼ καὶ κάκιστα δὴ μακρῷ
κάτειμι, πρίν μοι μοῖραν ἐξήκειν βίου.

869 ἰὼ] ἰὼ ἰὼ L. 887 ἄφετε Vat.: ἀφεῖτε L, vulg.: μόνην ἀφῆτ' A.—χρὴ MSS.: corr. Dindorf. 888 τυμβεύειν L: τυμβεύει A: τυμβεύσει Triclinius. 894 φερσέφασσ' L (the first σ from ρ): Περσέφασσ' r.

ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
φίλη μὲν ἥξειν πατρί, προσφιλὴς δὲ σοί,
μῆτερ, φίλη δὲ σοί, κασίγνητον κάρα·
ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ
ἔλουσα κἀκόσμησα κἀπιτυμβίους
χοὰς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν
δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.
[καίτοι σ' ἐγὼ 'τίμησα, τοῖς φρονοῦσιν, εὖ.
οὐ γάρ ποτ' οὔτ' ἂν εἰ τέκνων μήτηρ ἔφυν,
οὔτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
βίᾳ πολιτῶν τόνδ' ἂν ᾑρόμην πόνον.
τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
πόσις μὲν ἄν μοι κατθανόντος ἄλλος ἦν,
καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλακον·
μητρὸς δ' ἐν Ἅιδου καὶ πατρὸς κεκευθότοιν
οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
τοιῷδε μέντοι σ' ἐκπροτιμήσασ' ἐγὼ
νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἁμαρτάνειν
καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κάρα.
καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν
ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,
ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἡ δύσμορος
ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς·]
ποίαν παρεξελθοῦσα δαιμόνων δίκην;
τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι
βλέπειν; τίν' αὐδᾶν ξυμμάχων; ἐπεί γε δὴ
τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην.
ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλά,
παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες·
εἰ δ' οἵδ' ἁμαρτάνουσι, μὴ πλείω κακὰ
πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

904—920 rej. L. Lehrs.

ΧΟ. ἔτι τῶν αὐτῶν ἀνέμων αὑταὶ
ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν.
ΚΡ. τοιγὰρ τούτων τοῖσιν ἄγουσιν
κλαύμαθ' ὑπάρξει βραδυτῆτος ὕπερ.
ΑΝ. οἴμοι, θανάτου τοῦτ' ἐγγυτάτω
τοὔπος ἀφῖκται.
ΚΡ. θαρσεῖν οὐδὲν παραμυθοῦμαι
μὴ οὐ τάδε ταύτῃ κατακυροῦσθαι.
ΑΝ. ὦ γῆς Θήβης ἄστυ πατρῷον
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ κοὐκέτι μέλλω.
λεύσσετε, Θήβης οἱ κοιρανίδαι,
τὴν βασιλειδᾶν μούνην λοιπήν,
οἷα πρὸς οἵων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

στρ. α'. ΧΟ. ἔτλα καὶ Δανάας οὐράνιον φῶς
2 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς·
3 κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη·
4 καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ παῖ,
5 καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους.
6 ἀλλ' ἁ μοιριδία τις δύνασις δεινά·
7 οὔτ' ἄν νιν ὄλβος οὔτ' Ἄρης, οὐ πύργος, οὐχ ἁλίκτυποι
8 κελαιναὶ νᾶες ἐκφύγοιεν.

ἀντ. α'. ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος,
2 Ἠδωνῶν βασιλεύς, κερτομίοις ὀργαῖς,
3 ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ.
4 οὕτω τᾶς μανίας δεινὸν ἀποστάζει

931 τοιγὰρ] τοι γάρ τοι L. 941 τὴν βασιλίδα L, vulg. (τὴν βασίλειαν Triclinius): corr. K. Winckelmann, M. Seyffert. 949 καὶ add. Hermann. 952 ὄλβος Erfurdt: ὄμβρος MSS. 955 ὀξυχόλως MSS.: corr. Scaliger.

5 ἀνθηρόν τε μένος. κεῖνος ἐπέγνω μανίαις
6 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
7 παύεσκε μὲν γὰρ ἐνθέους γυναῖκας εὔιόν τε πῦρ,
8 φιλαύλους τ' ἠρέθιζε Μούσας.

στρ. β'. παρὰ δὲ Κυανεᾶν πελάγει διδύμας ἁλὸς
2 ἀκταὶ Βοσπόριαι ἠδ' ὁ Θρῃκῶν —⏑—
3 Σαλμυδησσός, ἵν' ἀγχίπολις Ἄρης
4 δισσοῖσι Φινεΐδαις
5 εἶδεν ἀρατὸν ἕλκος
6 τυφλωθὲν ἐξ ἀγρίας δάμαρτος,
7 ἀλαὸν ἀλαστόροισιν ὀμμάτων κύκλοις,
8 ἀραχθέντων ὑφ' αἱματηραῖς
9 χείρεσσι καὶ κερκίδων ἀκμαῖσιν.

ἀντ. β. κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν
2 κλαῖον, ματρὸς ἔχοντες ἀνύμφευτον γονάν·
3 ἁ δὲ σπέρμα μὲν ἀρχαιογόνων
4 ἄντασ' Ἐρεχθειδᾶν,
5 τηλεπόροις δ' ἐν ἄντροις
6 τράφη θυέλλαισιν ἐν πατρῴαις
7 Βορεὰς ἅμιππος ὀρθόποδος ὑπὲρ πάγου,
8 θεῶν παῖς· ἀλλὰ κἀπ' ἐκείνᾳ
9 Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

ΤΕΙΡΕΣΙΑΣ.

Θήβης ἄνακτες, ἥκομεν κοινὴν ὁδὸν
δύ' ἐξ ἑνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ
αὕτη κέλευθος ἐκ προηγητοῦ πέλει.

965 φιλαύλους τ' r: τ' om. L. 966 f. παρα δε κυανέων πελάγεων (sic) πετρῶν | διδύμας ἁλὸς L. πετρῶν del. Brunck: Κυανεᾶν Wieseler: πελάγει J. 968 ff. ἀκταὶ βοσπόριαι | ἦδ' (ἠδ' r) ὁ θρῃκῶν σαλμυδησσός | L.—ἠδ' ὁ] ἰδ' ὁ, καὶ ὁ, or θ' ὅ τε conj. J.—After Θρῃκῶν Boeckh supplies ἄξενος. (κλῄζεται conj. J.) 975 ἀραχθέντων Seidler, Lachmann: ἀραχθὲν ἐγχέων L., vulg. (ἀραχθὲν ἀχέων r.) 980 ματρὸς r: πατρὸς L.

ΚΡ. τί δ' ἔστιν, ὦ γεραιὲ Τειρεσία, νέον;
ΤΕ. ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.
ΚΡ. οὔκουν πάρος γε σῆς ἀπεστάτουν φρενός.
ΤΕ. τοιγὰρ δι' ὀρθῆς τήνδ' ἐναυκλήρεις πόλιν.
ΚΡ. ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.
ΤΕ. φρόνει βεβὼς αὖ νῦν ἐπὶ ξυροῦ τύχης.
ΚΡ. τί δ' ἔστιν; ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.
ΤΕ. γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.
εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον
ἵζων, ἵν' ἦν μοι παντὸς οἰωνοῦ λιμήν,
ἀγνῶτ' ἀκούω φθόγγον ὀρνίθων, κακῷ
κλάζοντας οἴστρῳ καὶ βεβαρβαρωμένῳ·
καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς
ἔγνων· πτερῶν γὰρ ῥοῖβδος οὐκ ἄσημος ἦν.
εὐθὺς δὲ δείσας ἐμπύρων ἐγευόμην
βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων
Ἥφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ
μυδῶσα κηκὶς μηρίων ἐτήκετο
κἄτυφε κἀνέπτυε, καὶ μετάρσιοι
χολαὶ διεσπείροντο, καὶ καταρρυεῖς
μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.
τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
φθίνοντ' ἀσήμων ὀργίων μαντεύματα·
ἐμοὶ γὰρ οὗτος ἡγεμών, ἄλλοις δ' ἐγώ.
καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις.
βωμοὶ γὰρ ἡμῖν ἐσχάραι τε παντελεῖς
πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου.
κᾆτ' οὐ δέχονται θυστάδας λιτὰς ἔτι
θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα,
οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,
ἀνδροφθόρου βεβρῶτες αἵματος λίπος.

994 τήνδε ναυκληρεῖς L, vulg.: corr. Valckenaer.

ταῦτ᾽ οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
τοῖς πᾶσι κοινόν ἐστι τοὐξαμαρτάνειν·
ἐπεὶ δ᾽ ἁμάρτῃ, κεῖνος οὐκέτ᾽ ἔστ᾽ ἀνὴρ
ἄβουλος οὐδ᾽ ἄνολβος, ὅστις ἐς κακὸν
πεσὼν ἀκεῖται μηδ᾽ ἀκίνητος πέλει.
αὐθαδία τοι σκαιότητ᾽ ὀφλισκάνει.
ἀλλ᾽ εἶκε τῷ θανόντι, μηδ᾽ ὀλωλότα
κέντει. τίς ἀλκὴ τὸν θανόντ᾽ ἐπικτανεῖν;
εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ᾽
ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

ΚΡ. ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ
τοξεύετ᾽ ἀνδρὸς τοῦδε, κοὐδὲ μαντικῆς
ἄπρακτος ὑμῖν εἰμι, τῶν δ᾽ ὕπαὶ γένους
ἐξημπόλημαι κἀμπεφόρτισμαι πάλαι.
κερδαίνετ᾽, ἐμπολᾶτε τἀπὸ Σάρδεων
ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν
χρυσόν· τάφῳ δ᾽ ἐκεῖνον οὐχὶ κρύψετε,
οὐδ᾽ εἰ θέλουσ᾽ οἱ Ζηνὸς αἰετοὶ βορὰν
φέρειν νιν ἁρπάζοντες ἐς Διὸς θρόνους,
οὐδ᾽ ὣς μίασμα τοῦτο μὴ τρέσας ἐγὼ
θάπτειν παρήσω κεῖνον· εὖ γὰρ οἶδ᾽ ὅτι
θεοὺς μιαίνειν οὔτις ἀνθρώπων σθένει.
πίπτουσι δ᾽, ὦ γεραιὲ Τειρεσία, βροτῶν
χοἰ πολλὰ δεινοὶ πτώματ᾽ αἴσχρ᾽, ὅταν λόγους
αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕ. φεῦ·
ἆρ᾽ οἶδεν ἀνθρώπων τις, ἆρα φράζεται

ΚΡ. τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

ΤΕ. ὅσῳ κράτιστον κτημάτων εὐβουλία;

ΚΡ. ὅσῳπερ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

1036 κἀμπεφόρτισμαι L: κἀκ- A. 1037 τὰ προ (sic) σάρδεων L (with ὸν above τὰ from the first hand): τὸν πρὸς σάρδεων A: corr. Blaydes, Nauck.

ΤΕ. ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.
ΚΡ. οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.
ΤΕ. καὶ μὴν λέγεις, ψευδῆ με θεσπίζειν λέγων.
ΚΡ. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.
ΤΕ. τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.
ΚΡ. ἆρ' οἶσθα ταγοὺς ὄντας ἂν λέγῃς λέγων;
ΤΕ. οἶδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.
ΚΡ. σοφὸς σὺ μάντις, ἀλλὰ τἀδικεῖν φιλῶν.
ΤΕ. ὄρσεις με τἀκίνητα διὰ φρενῶν φράσαι.
ΚΡ. κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.
ΤΕ. οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.
ΚΡ. ὡς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.
ΤΕ. ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι
τρόχους ἁμιλλητῆρας ἡλίου τελῶν,
ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἕνα
νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,
ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω,
ψυχήν τ' ἀτίμως ἐν τάφῳ κατῴκισας,
ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν
ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.
ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω
θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.
τούτων σε λωβητῆρες ὑστεροφθόροι
λοχῶσιν Ἅιδου καὶ θεῶν Ἐρινύες,
ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος
λέγω· φανεῖ γὰρ οὐ μακροῦ χρόνου τριβὴ
ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.
ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις,
ὅσων σπαράγματ' ἢ κύνες καθήγνισαν
ἢ θῆρες, ἤ τις πτηνὸς οἰωνός, φέρων

1065 τρόχους Erfurdt: τροχοὺς MSS. 1069 κατῴκισας L, vulg.: κατοικίσας r. 1081 καθήγνισαν MSS.: καθήγισαν Burton.

ἀνόσιον ὀσμὴν ἑστιοῦχον ἐς πόλιν.
τοιαῦτά σου, λυπεῖς γάρ, ὥστε τοξότης
ἀφῆκα θυμῷ καρδίας τοξεύματα
βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.
ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα
τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
καὶ γνῷ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν
τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἢ νῦν φέρει.
ΧΟ. ἀνήρ, ἄναξ, βέβηκε δεινὰ θεσπίσας·
ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ
τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.
ΚΡ. ἔγνωκα καὐτὸς καὶ ταράσσομαι φρένας·
τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ
ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.
ΧΟ. εὐβουλίας δεῖ, παῖ Μενοικέως, λαβεῖν.
ΚΡ. τί δῆτα χρὴ δρᾶν; φράζε· πείσομαι δ' ἐγώ.
ΧΟ. ἐλθὼν κόρην μὲν ἐκ κατώρυχος στέγης
ἄνες, κτίσον δὲ τῷ προκειμένῳ τάφον.
ΚΡ. καὶ ταῦτ' ἐπαινεῖς, καὶ δοκεῖ παρεικαθεῖν;
ΧΟ. ὅσον γ', ἄναξ, τάχιστα· συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.
ΚΡ. οἴμοι· μόλις μέν, καρδίας δ' ἐξίσταμαι
τὸ δρᾶν· ἀνάγκῃ δ' οὐχὶ δυσμαχητέον.
ΧΟ. δρᾶ νυν τάδ' ἐλθὼν μηδ' ἐπ' ἄλλοισιν τρέπε.
ΚΡ. ὧδ' ὡς ἔχω στείχοιμ' ἄν· ἴτ' ἴτ' ὀπάονες,
οἵ τ' ὄντες οἵ τ' ἀπόντες, ἀξίνας χεροῖν
ὁρμᾶσθ' ἑλόντες εἰς ἐπόψιον τόπον.
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.

1098 λαβεῖν L: λαχεῖν E: κρέον A, vulg. 1102 δοκεῖς MSS.: corr. J. 1105 καρδίας r: καρδίᾳ L. 1108 ἴτ' ἴτ' Triclinius: ἴτ' vulg. (ἴτ' L): οἴτ' A.

δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἄριστον ᾖ σῴζοντα τὸν βίον τελεῖν.

στρ. α΄. ΧΟ. πολυώνυμε, Καδμείας νύμφας ἄγαλμα
2 καὶ Διὸς βαρυβρεμέτα
3 γένος, κλυτὰν ὃς ἀμφέπεις
4 Ἰταλίαν, μέδεις δὲ
5 παγκοίνοις Ἐλευσινίας
6 Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν
7 ὁ ματρόπολιν Θήβαν
8 ναιετῶν παρ' ὑγρὸν
9 Ἰσμηνοῦ ῥεῖθρόν τ' ἀγρίου τ' ἐπὶ σπορᾷ δρά-
κοντος·

ἀντ. α΄. σὲ δ' ὑπὲρ διλόφου πέτρας στέροψ ὄπωπε
2 λιγνύς, ἔνθα Κωρύκιαι
3 στείχουσι Νύμφαι Βακχίδες,
4 Κασταλίας τε νᾶμα.
5 καί σε Νυσαίων ὀρέων
6 κισσήρεις ὄχθαι χλωρά τ' ἀκτὰ
7 πολυστάφυλος πέμπει,
8 ἀμβρότων ἐπέων
9 εὐαζόντων, Θηβαΐας ἐπισκοποῦντ' ἀγυιάς·

στρ. β΄. τὰν ἐκ πασᾶν τιμᾷς ὑπερτάταν πόλεων
2 ματρὶ σὺν κεραυνίᾳ·
3 καὶ νῦν, ὡς βιαιας ἔχεται
4 πάνδαμος πόλις ἐπὶ νόσου,
5 μολεῖν καθαρσίῳ ποδὶ Παρνασίαν ὑπὲρ κλιτὺν
6 ἢ στονόεντα πορθμόν.

ἀντ. β΄. ἰὼ πῦρ πνειόντων χοράγ' ἄστρων, νυχίων

1119 Ἰταλίαν MSS. (ἰτάλειαν L): Ἰκαρίαν conj. R. Unger. 1123 f. ναιετῶν Dindorf: ναίων MSS.—ῥεῖθρόν τ' J.: ῥέεθρον L, vulg. (παρ' ὑγρῶν... ῥεέθρων Triclinius.) 1128 Νύμφαι στείχουσι MSS.: corr. Blaydes. 1146 πνεόντων MSS.: corr. Brunck.

φθεγμάτων ἐπίσκοπε,
παῖ Διὸς γένεθλον, προφάνηθ',
ὦναξ, σαῖς ἅμα περιπόλοις
Θυίαισιν, αἵ σε μαινόμεναι πάννυχοι χορεύουσι
τὸν ταμίαν Ἴακχον.

ΑΓΓΕΛΟΣ.

Κάδμου πάροικοι καὶ δόμων Ἀμφίονος,
οὐκ ἔσθ' ὁποῖον στάντ' ἂν ἀνθρώπου βίον
οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει
τὸν εὐτυχοῦντα τόν τε δυστυχοῦντ' ἀεί·
καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς.
Κρέων *γὰρ ἦν ζηλωτός, ὡς ἐμοί, ποτέ,*
σώσας μὲν ἐχθρῶν τήνδε Καδμείαν *χθόνα,*
λαβών τε χώρας παντελῆ μοναρχίαν
ηὔθυνε, θάλλων εὐγενεῖ τέκνων σπορᾷ·
καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἡδονὰς
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ
ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῇ
τούτων τὸ χαίρειν, τἄλλ' ἐγὼ καπνοῦ σκιᾶς
οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟ. *τί δ' αὖ τόδ' ἄχθος βασιλέων ἥκεις φέρων;*
ΑΓ. *τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.*
ΧΟ. *καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.*
ΑΓ. Αἵμων *ὄλωλεν· αὐτόχειρ δ' αἱμάσσεται.*
ΧΟ. *πότερα πατρῴας ἢ πρὸς οἰκείας χερός;*

1150 *προφάνηθ', ὦναξ* Bergk: *προφάνηθι ναξίαις* MSS. 1152 *θυιάσιν* MSS.: corr. Boeckh. 1166 *ἄνδρες* Athenaeus 7. 280 c: *ἀνδρὸς* MSS. 1167 This v., omitted by the MSS., is preserved by Athen. l. c., where he quotes 1165—1171.

ΑΓ. αὐτὸς πρὸς αὑτοῦ, πατρὶ μηνίσας φόνου.
ΧΟ. ὦ μάντι, τοὔπος ὡς ἄρ' ὀρθὸν ἤνυσας.
ΑΓ. ὡς ὧδ' ἐχόντων τἄλλα βουλεύειν πάρα.
ΧΟ. καὶ μὴν ὁρῶ τάλαιναν Εὐρυδίκην ὁμοῦ
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων
ἤτοι κλύουσα παιδὸς ἢ τύχῃ πάρα.

ΕΥΡΥΔΙΚΗ.

ὦ πάντες ἀστοί, τῶν λόγων ἐπῃσθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς
ὅπως ἱκοίμην εὐγμάτων προσήγορος.
καὶ τυγχάνω τε κλῇθρ' ἀνασπαστοῦ πύλης
χαλῶσα, καί με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὤτων· ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμωαῖσι κἀποπλήσσομαι.
ἀλλ' ὅστις ἦν ὁ μῦθος αὖθις εἴπατε·
κακῶν γὰρ οὐκ ἄπειρος οὖσ' ἀκούσομαι.
ΑΓ. ἐγώ, φίλη δέσποινα, καὶ παρὼν ἐρῶ,
κοὐδὲν παρήσω τῆς ἀληθείας ἔπος.
τί γάρ σε μαλθάσσοιμ' ἂν ὧν ἐς ὕστερον
ψεῦσται φανούμεθ'; ὀρθὸν ἀλήθει' ἀεί.
ἐγὼ δὲ σῷ ποδαγὸς ἑσπόμην πόσει
πεδίον ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς
κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·
καὶ τὸν μέν, αἰτήσαντες ἐνοδίαν θεὸν
Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν,
λούσαντες ἁγνὸν λουτρόν, ἐν νεοσπάσιν
θαλλοῖς ὃ δὴ 'λέλειπτο συγκατῄθομεν,
καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς
χώσαντες, αὖθις πρὸς λιθόστρωτον κόρης
νυμφεῖον Ἅιδου κοῖλον εἰσεβαίνομεν.
φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων

1197 πεδίον ἐπ' ἄκρον r: πεδίον ἐπ' ἄκρων L.

κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
καὶ δεσπότῃ Κρέοντι σημαίνει μολών·
τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς
ἕρποντι μᾶλλον ἆσσον, οἰμώξας δ' ἔπος
ἵησι δυσθρήνητον· ὦ τάλας ἐγώ,
ἆρ' εἰμὶ μάντις; ἆρα δυστυχεστάτην
κέλευθον ἕρπω τῶν παρελθουσῶν ὁδῶν;
παιδός με σαίνει φθόγγος. ἀλλά, πρόσπολοι,
ἴτ' ἆσσον ὠκεῖς, καὶ παραστάντες τάφῳ
ἀθρήσαθ', ἁρμὸν χώματος λιθοσπαδῆ
δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἵμονος
φθόγγον συνίημ', ἢ θεοῖσι κλέπτομαι.
τάδ' ἐξ ἀθύμου δεσπότου κελευσμάτων
ἠθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι
τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,
βρόχῳ μιτώδει σινδόνος καθημμένην,
τὸν δ' ἀμφὶ μέσσῃ περιπετῆ προσκείμενον,
εὐνῆς ἀποιμώζοντα τῆς κάτω φθορὰν
καὶ πατρὸς ἔργα καὶ τὸ δύστηνον λέχος.
ὁ δ' ὡς ὁρᾷ σφε, στυγνὸν οἰμώξας ἔσω
χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·
ὦ τλῆμον, οἷον ἔργον εἴργασαι· τίνα
νοῦν ἔσχες; ἐν τῷ συμφορᾶς διεφθάρης;
ἔξελθε, τέκνον, ἱκέσιός σε λίσσομαι.
τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,
πτύσας προσώπῳ κοὐδὲν ἀντειπών, ξίφους
ἕλκει διπλοῦς κνώδοντας· ἐκ δ' ὁρμωμένου
πατρὸς φυγαῖσιν ἤμπλακ'· εἶθ' ὁ δύσμορος
αὑτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεὶς
ἤρεισε πλευραῖς μέσσον ἔγχος· ἐς δ' ὑγρὸν
ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται·

1219 *κελεύσμασιν* MSS.: corr. Burton.

1232 *ξίφους* r: *ὅλως* L, but with *ξίφους* superscr. by the first hand.

καὶ φυσιῶν ὀξεῖαν ἐκβάλλει ῥοὴν
λευκῇ παρειᾷ φοινίου σταλάγματος.
κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ
τέλη λαχὼν δείλαιος ἔν γ' Ἅιδου δόμοις,
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

ΧΟ. τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν
φρούδη, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

ΑΓ. καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι
ἄχη τέκνου κλύουσαν ἐς πόλιν γόους
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω
δμωαῖς προθήσειν πένθος οἰκεῖον στένειν.
γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἁμαρτάνειν.

ΧΟ. οὐκ οἶδ'· ἐμοὶ δ' οὖν ἥ τ' ἄγαν σιγὴ βαρὺ
δοκεῖ προσεῖναι χἠ μάτην πολλὴ βοή.

ΑΓ. ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
κρυφῇ καλύπτει καρδίᾳ θυμουμένῃ,
δόμους παραστείχοντες· εὖ γὰρ οὖν λέγεις·
καὶ τῆς ἄγαν γάρ ἐστί που σιγῆς βάρος.

ΧΟ. καὶ μὴν ὅδ' ἄναξ αὐτὸς ἐφήκει
μνῆμ' ἐπίσημον διὰ χειρὸς ἔχων,
εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν
ἄτην, ἀλλ' αὐτὸς ἁμαρτών.

στρ. α'. ΚΡ. ἰὼ
φρενῶν δυσφρόνων ἁμαρτήματα
στερεὰ θανατόεντ'·
ὦ κτανόντας τε καὶ
θανόντας βλέποντες ἐμφυλίους·
ὤμοι ἐμῶν ἄνολβα βουλευμάτων.
ἰὼ παῖ, νέος νέῳ ξὺν μόρῳ,

1238 ῥοὴν L: πνοὴν r, and schol. in L. 1241 ἐν αἴδου L (εἰν — r): γ' add. Heath. 1254 θυμουμένηι L (a line drawn through ι): -ῃ r. 1265 ὤμοι Turnebus: ἰώ μοι MSS.

αἰαῖ αἰαῖ,
ἔθανες, ἀπελύθης,
ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

στρ. β′. ΧΟ. οἴμ' ὡς ἔοικας ὀψὲ τὴν δίκην ἰδεῖν.

ΚΡ. οἴμοι,
ἔχω μαθὼν δείλαιος· ἐν δ' ἐμῷ κάρᾳ
θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων
ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,
οἴμοι, λακπάτητον ἀντρέπων χαράν.
φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος,
τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά.

ΚΡ. τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι;

ΕΞ. γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ἀντ. α′. ΚΡ. ἰώ,
ἰὼ δυσκάθαρτος Ἅιδου λιμήν,
τί μ' ἄρα τί μ' ὀλέκεις;
ὦ κακάγγελτά μοι
προπέμψας ἄχη, τίνα θροεῖς λόγον;
αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξειργάσω.
τί φής, ὦ παῖ, τίνα λέγεις μοι νέον,
αἰαῖ αἰαῖ,
σφάγιον ἐπ' ὀλέθρῳ
γυναικεῖον ἀμφικεῖσθαι μόρον;

1267 αἰ *ter* L, vulg. (*quater* r): corr. Dindorf. 1281 τί δ' ἔστιν αὖ κάκιον ἢ κακῶν ἔτι; MSS.: corr. Canter. 1290 After νέον the MSS. add λόγον: del. Seidler.

ΧΟ. ὁρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ἀντ. β'. ΚΡ. οἴμοι,
κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.
τίς ἄρα, τίς με πότμος ἔτι περιμένει;
ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνον,
τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν,
φεῦ φεῦ μᾶτερ ἀθλία, φεῦ τέκνον.

ΕΞ. ἥδ' ὀξυθήκτῳ βωμία περὶ ξίφει
λύει κελαινὰ βλέφαρα, κωκύσασα μὲν
τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λάχος,
αὖθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ.

στρ. γ'. ΚΡ. αἰαῖ αἰαῖ,
ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν
ἔπαισέν τις ἀμφιθήκτῳ ξίφει;
δείλαιος ἐγώ, αἰαῖ,
δειλαίᾳ δὲ συγκέκραμαι δύᾳ.

ΕΞ. ὡς αἰτίαν γε τῶνδε κἀκείνων ἔχων
πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.
ΚΡ. ποίῳ δὲ κἀπελύσατ' ἐν φοναῖς τρόπῳ;
ΕΞ. παίσασ' ὑφ' ἧπαρ αὐτόχειρ αὑτήν, ὅπως
παιδὸς τόδ' ᾔσθετ' ὀξυκώκυτον πάθος.

στρ. δ'. ΚΡ. ὤμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
ἐμᾶς ἁρμόσει ποτ' ἐξ αἰτίας.
ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,
ἐγώ, φάμ' ἔτυμον. ἰὼ πρόσπολοι,
ἄγετέ μ' ὅ τι τάχιστ', ἄγετέ μ' ἐκποδών,
τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

1301 ἡ δ' (ἥδ' L) ὀξύθηκτος ἥδε (ἡ δὲ L) βωμία πέριξ MSS.: corr. Arndt.
1303 λάχος Bothe: λέχος MSS. 1310 αἰαῖ Erfurdt: φεῦ φεῦ MSS.
1321 τάχιστ' Erfurdt: τάχος MSS.

ΧΟ. κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·
βράχιστα γὰρ κράτιστα τἀν ποσὶν κακά.

ἀντ. γʹ. ΚΡ. ἴτω ἴτω,
2 φανήτω μόρων ὁ κάλλιστ' ἔχων
3 ἐμοί, τερμίαν ἄγων ἁμέραν,
4 ὕπατος· ἴτω ἴτω,
5 ὅπως μηκέτ' ἆμαρ ἄλλ' εἰσίδω.

ΧΟ. μέλλοντα ταῦτα· τῶν προκειμένων τι χρὴ
πράσσειν· μέλει γὰρ τῶνδ' ὅτοισι χρὴ μέλειν.
ΚΡ. ἀλλ' ὧν ἐρῶ μέν, ταῦτα συγκατηυξάμην.
ΧΟ. μή νυν προσεύχου μηδέν· ὡς πεπρωμένης
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγή.

ἀντ. δʹ. ΚΡ. ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδών,
2 ὅς, ὦ παῖ, σέ τ' οὐχ ἑκὼν κατέκανον
3 σέ τ' αὖ τάνδ', ὤμοι μέλεος· οὐδ' ἔχω
4 πρὸς πότερον ἴδω, πᾷ κλιθῶ· πάντα γὰρ
5 λέχρια τἀν χεροῖν, τὰ δ' ἐπὶ κρατί μοι
6 πότμος δυσκόμιστος εἰσήλατο.

ΧΟ. πολλῷ τὸ φρονεῖν εὐδαιμονίας
πρῶτον ὑπάρχει· χρὴ δὲ τά γ' εἰς θεοὺς
μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι
μεγάλας πληγὰς τῶν ὑπεραύχων
ἀποτείσαντες
γήρᾳ τὸ φρονεῖν ἐδίδαξαν.

1330 *ἔχων* Pallis: *ἐμῶν* MSS. 1336 *ἐρῶ μέν*] *μέν* om. L, add. r (*ἐρῶμεν* V). 1340 *κατέκανον* W. Schneider: *κατέκτανον* MSS. 1341 *σέ τ' αὐτὰν* MSS.: corr. Seidler. 1342 f. *πρὸς πότερον*] *ὅπα πρὸς πρότερον* L (*πότερον* r): corr. Seidler.—*κλιθῶ* Musgrave: *καὶ θῶ* MSS. 1344 *τάν* Brunck: *τάδ' ἐν* L, vulg. (*τά τ'* r.)

NOTES.

Scene:—*The same as in the* Oedipus Tyrannus,—*viz.*, *an open space before the royal palace* (*once that of Oedipus*) *at Thebes. The back-scene represents the front of the palace, with three doors, of which the central and largest* (*the* βασίλειος θύρα) *is that which in v.* 18 *is called* αὔλειοι πύλαι, *as being the principal entrance to the* αὐλή *of the house.*

1—99 Prologue. *At daybreak* (*v.* 100) *on the morning after the fall of the two brothers and the flight of the Argives, Antigone calls Ismene forth from the house, in order to speak with her apart. She tells her that Creon has forbidden the burial of Polyneices, and declares her resolve to perform it herself. Ismene declines to assist, and endeavours to dissuade her. Antigone then goes alone to the task.*

1—6 'Ismene, my sister, mine own dear sister, knowest thou what ill there is, of all bequeathed by Oedipus, that Zeus fulfils not for us twain while we live? Nothing painful is there, nothing fraught with ruin, no shame, no dishonour, that I have not seen in thy woes and mine.'

1 The words κοινὸν (kindred) αὐτάδελφον (very sister) form a single emphatic expression ('my sister, mine own sister'), not a climax ('kinswoman, and sister')—κοινόν strengthening αὐτάδελφον much as in *O. C.* 535 κοιναί γε πατρὸς ἀδελφεαί ('yea, very sisters of their sire'). κοινόν refers simply to birth from the same parents (cp. 202): it will not bear the added moral sense, 'having common interests and feelings': that is only implied, in so far as it may be a result of kinship.—κάρα: the periphrasis (as with κεφαλή) usu. implies respect, affection, or both (cp. Horace's *tam cari capitis*).—The pathetic emphasis of this first line gives the key-note of the drama. The origin which connects the sisters also isolates them. If Ismene is not with her, Antigone stands alone.

2 f. ἆρ᾽ οἶσθ᾽...τελεῖ; The soundness of the text is doubtful, but no proposed correction is probable. I read ὅ τι, pron., not ὅτι, conjunction, and supply ἐστί. In the direct question, τί ὁποῖον οὐ τελεῖ; we understand ἐστί with τί. In the indirect form, it is simplest to say οὐκ οἶδ᾽ ὅ τι οὐ τελεῖ: and we certainly could not say, οὐκ οἶδ᾽ ὅ τι [ἐστὶν] ὁποῖον οὐ τελεῖ, if ὅ τι came immediately before ὁποῖον. Here, however, the separation of ὅ τι from ὁποῖον by Ζεὺς τῶν ἀπ᾽ Οἰδίπου κακῶν makes a vital difference. The sentence begins as if it were to be, ἆρ᾽ οἶσθ᾽ ὅ τι Ζεὺς οὐ τελεῖ; But when, after an interval, ὁποῖον comes in, the Greek hearer would think of the direct form, τί ὁποῖον οὐ τελεῖ; and so his ear would not be offended. [For similar superfluous relative pronouns see Thucyd. 3. 39. 9 τίνα οἴεσθε ὅντινα οὐ βραχείᾳ προφάσει ἀποστήσεσθαι; Xen. *Cyrop.* I. 4. 25 οὐδένα ἔφασαν ὅντιν᾽ οὐ δακρύοντ᾽ ἀποστρέφεσθαι, *ib.* 8. 3. 24 οὐδὲν τούτων ὅ, τι οὐχὶ παρασκευάσας ἐθησαύριζε παρ᾽ αὑτῷ. S.]

τῶν ἀπ᾽ Οἰδ. κακῶν, the ills derived from Oed. (cp. *Ph.* 1088 λύπας τᾶς ἀπ᾽ ἐμοῦ): *i.e.* the curse upon the Labdacidae (594) which he had inherited, and which he bequeathed to his children in a form intensified by his own acts,—the parricide, the incest, the imprecation upon his sons. That imprecation finds a further fulfilment in Creon's edict. ἔτι ζώσαιν does not mean, 'living wearily on,' but simply, 'still living' (not yet dead), so that ἔτι is almost pleonastic, as in 750 ἔτι ζῶσαν, and so *Tr.* 305.

4 οὔτ᾽ ἄτης ἄτερ. I translate as if οὔτ᾽ ἄτην ἄγον (or the like) stood in the text, since there can be no doubt that such was the general sense; but I leave the traditional words, οὔτ᾽ ἄτης ἄτερ, thinking no emendation sufficiently probable to be admitted. But the phrase ἄτης ἄτερ is not, in itself, at all suspicious: cp. *Tr.* 48 πημονῆς ἄτερ: Aesch. *Suppl.* 377 βλάβης ἄτερ, 703 ἄτερ πημάτων: *Ag.* 1148 κλαυμάτων ἄτερ: *Th.* 683 αἰσχύνης ἄτερ: *Ch.* 338 τί δ᾽ ἄτερ κακῶν; Eur. *Her.* 841 οὐκ ἄτερ πόνων.

5 f. αἰσχρόν, shocking the moral sense: ἄτιμον, attended by outward marks of dishonour,—as Oedipus imagines his daughters exposed to slights at the public festivals (*O. T.* 1489 ff.). Thus αἰσχρόν in a manner balances the subjective ἀλγεινόν, as the external ἀτιμία corresponds with the ἄτη. Cp. *O. T.* 1283 ff.—ὁποῖον οὐ...οὐκ ὄπωπα. The repetition of the negative is warranted by the emphasis: cp. *Ph.* 416 οὐχ ὁ

Τυδέως γόνος, | οὐδ' οὑμπολητὸς Σισύφου Λαερτίῳ, | οὐ μὴ θάνωσι: *Tr.* 1014 οὐ πῦρ, οὐκ ἔγχος τις ὀνήσιμον οὐκ ἐπιτρέψει; **τῶν...κακῶν**, *sc.* ὄν, possessive (or 'partitive') gen. with ὄπωπα,—'which I have not seen as belonging to, being in the number of,' our woes. For the omission of ὄν cp. *O. C.* 694 ἔστιν δ' οἷον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω.

7 **αὖ** is oft. thus joined with the interrogative τίς ('what *new* thing?'): cp. 1172, 1281: *O. C.* 357 νῦν δ' αὖ τίν' ἥκεις μῦθον... | φέρουσα...; *ib.* 1507 τί δ' ἐστίν...νέορτον αὖ;—**πανδήμῳ πόλει**, the whole body of the citizens: so 1141, *El.* 982: πανδήμου στρατοῦ *Ai.* 844. For the adj. compounded with a noun cognate in sense to the subst., cp. βίος μακραίων (*O.T.* 518), **εὐήρετμος πλάτα** (*O. C.* 716 n.).

8 **κήρυγμα** 'edict.' **θεῖναι**, not θέσθαι. τίθημι νόμον denotes simply the legislative act as such; hence it is fitting when the lawgiver is supreme or absolute; as Athena says, θεσμὸν...θήσω (Aesch. *Eum.* 484). τίθεμαι νόμον further implies the legislator's personal concern in the law; hence it is said of legislative assemblies (Ar. *Pol.* 4. 1. 9): but it can be said also of the despot, if his interest is implied: Plat. *Rep.* 338 E τίθεται δέ γε τοὺς νόμους ἑκάστη ἡ ἀρχὴ πρὸς τὸ αὑτῇ ξυμφέρον, δημοκρατία μὲν δημοκρατικούς, τυραννὶς δὲ τυραννικούς. **τὸν στρατηγόν.** Creon is already βασιλεὺς χώρας (155), having become so by the fact of Eteocles falling (173). She calls him στρατηγός because that was the special capacity in which, as king, he had first to act; but the title serves also to suggest rigour. The poets sometimes speak of the δῆμος as στρατός (Pind. *P.* 2. 87, Aesch. *Eum.* 566).

9 **ἔχεις**, *cognitum habes*: *Tr.* 318 οὐδ' ὄνομα πρός του τῶν ξυνεμπόρων ἔχεις;—**κεἰσήκουσας**, simply 'heard' (not, 'given heed to'), as *O. C.* 1645, *Ai.* 318, *Tr.* 351, 424.

10 **τῶν ἐχθρῶν κακά**, 'that evils belonging to (proper for) our enemies are coming upon our friends'; *i.e.* that our brother Polyneices is to share the doom of the Argive dead, by being left unburied. As appears from vv. 1081 ff., Soph. supposes that burial was denied to the slain foemen generally, and not to Polyneices alone. No legend was more familiar at Athens than that of Theseus recovering the Argive corpses from Creon (Eur. *Suppl.*). Cp. 1162, where, as here, ἐχθρῶν are the Argives,—the πολέμιοι in their relation to individuals. Ismene, too, seems to understand the Argives; in her reply verses 11—14 refer to φίλους, and vv. 15—17 to ἐχθρῶν. It is rare

that *ἐχθρῶν* should have the art., while *κακά* has none; but cp. 365: *O. T.* 1530 *τέρμα τοῦ βίου.*

11 f. **μέν** does not answer to the *δέ* in 15, but merely gives a slight emphasis to **ἐμοί**; cp. Xen. *Cyr.* I. 4. 12 *ἐγὼ μὲν οὐκ οἶδα* (though others may know).—**'Αντιγόνη**, placed as in *O. C.* 1 n., 1415; while once (*O. C.* 507) the anapaest is in the 4th place.—**φίλων**, objective gen. with **μῦθος**, tidings *about* them: cp. *Ai.* 221 *ἀνδρὸς αἴθονος ἀγγελίαν*: *ib.* 998 *ὀξεῖα γάρ σου βάξις.*—**ἐξ ὅτου**, referring to a definite time, as 1092, *O. C.* 345, *Tr.* 326, *Ph.* 493, like *ἐξ οὗ* (*O. T.* 1201, *Tr.* 38, *Ai.* 661, 1337). It refers to an indefinite time below, 457. The brothers had fallen on the preceding day.

13 **δυοῖν...δύο.** The addition of **δύο** would have more point if two pairs were in question, each consisting of one brother and one sister (as *e.g.*, one might say, 'the two husbands were taken from the two wives'): yet it is not pointless, since it helps to suggest the isolation of the sisters. As Greek (esp. tragic) idiom loves to mark reciprocity by a repeated word (73 *φίλη...φίλου*, *Ai.* 267 *κοινὸς ἐν κοινοῖσι*), so it also loves to mark coincidence or contrast of number whether this is, or is not, especially relevant (cp 14, 55, 141).

14 **θανόντοιν** is clearly required here, though our MSS. have *θανόντων*. So in *El.* 1297, where *νῷν ἐπελθόντοιν* is certainly right, L has *ἐπελθόντων* (with **οι** written over **ω** as a correction). A plur. noun can stand with *δύο* (*Od.* 12. 73), and in *Il.* 16. 428 we have *αἰγυπιοὶ γαμψώνυχες...κλάζοντε.* But I have been able to find only one proper parallel for such a combination as *δυοῖν ἀδελφοῖν θανόντων*, viz., a verse of an unknown poet, fr. adesp. 153 in Nauck *Trag. Frag.* p. 679 *Αἴαντε δ' ὁρμήσαντες ἐκ συνωρίδος*. and this has survived because Herodian cited it as a solecism. **διπλῇ χερί**, *i.e.* each by the other's right hand (as in *O C.* 1425 *θάνατον ἐξ ἀμφοῖν = ἐξ ἀλλήλοιν*): so 170 *διπλῆς μοίρας*, a doom given by each to the other.

15 ff. **ἐπεί**, temporal, 'since' (like *ἐξ οὗ*), as oft. in Her. and the poets. So also *ὅτε* (Thuc. I. 13 *ἔτη δ' ἐστὶ...τριακόσια... ὅτε...ἦλθε*).—**ἐν νυκτὶ τῇ νῦν**, 'last night': so *νυκτὸς τῆσδε Ai.* 21 (cp. *ib.* 209): *νυκτὶ τῇδε El.* 644: while 'to-night' is *τῆς ἐπιούσης νυκτός* (Plat. *Crito* 46 A). The Argives, having on the preceding day lost all their leaders except Adrastus, fled shortly before dawn (cp. 100).—**ὑπέρτερον** here simply = *πλέον* (cp. *nihil supra*).—As *οἶδ' εὐτυχοῦσα = οἶδ' ὅτι εὐτυχῶ*, so the participles **εὐτυχοῦσα** and **ἀτωμένη** are epexegetic of *οὐδὲν ὑπέρ-*

τερον, = οὔθ' ὅτι εὐτυχῶ οὔθ' ὅτι ἀτῶμαι. Of ἀτᾶσθαι we find only this pres. part. (below, 314, *Ai.* 384, Eur. *Suppl.* 182) and ἀτώμεσθα *Ai* 269.

18 ff. ᾔδη: see on *O. T.* 1525. **καλῶς** has a slightly ironical tone (*O. T.* 1008), glancing at Ismene's apathy.—**αὐλείων πυλῶν**, the outer door (or gate) of the court-yard, the αὔλειοι (or αὐλῆς) θύραι of the Homeric house (*Od.* 18. 239), in distinction from the θύραι μεγάρου, or inner door from the court into the men's hall. The tragedians commonly use the more stately word πύλαι, rather than θύραι, for these outer doors of the palace: cp. Eur. *Helen.* 431 πύλας τε σεμνὰς ἀνδρὸς ὀλβίου τινὸς | προσῆλθον. **ἐξέπεμπον**, 'sought to bring thee forth': the act., since she had herself fetched or called Ismene; the midd. means to summon by a messenger, *O. T.* 951 τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων; cp. on 161, 165. The imperf., because she speaks of the motive present to her mind while the act was being done: cp. *O. C.* 770 τότ' ἐξεώθεις κἀξέβαλλες, n.

20 **τί δ' ἔστι;** marking surprise (*O. T.* 319 n.). **δηλοῖς** is not intransitive, the thing shown being expressed by the partic. in the nomin., just as below, 242 (cp. on 471), Thuc. 1. 21 ὁ πόλεμος οὗτος...δηλώσει...μείζων γεγενημένος. There is a really intransitive use of δηλόω in [Andoc.] or. 4 § 12 δηλώσει δὲ ἡ τῶν συμμάχων ἔχθρα πρῶτον, etc., unless δηλώσεται should be read there; but the speech is a work of the later rhetoric (see *Attic Orators*, 1. 137). Not one of the few instances adduced from classical Greek requires δηλόω to be intransitive: Her. 2. 117 (subject τόδε): 5. 78 (ἡ ἰσηγορίη): Plat. *Gorg.* 483 D (ἡ φύσις). In Her. 9. 68 δηλοῖ τέ μοι ὅτι πάντα...ἤρτητο.... εἰ καὶ τότε...ἔφευγον, the real subject is the clause with εἰ (the fact of their flight shows me).

καλχαίνουσ' ἔπος τι (for the enclitic τις placed before its noun, see on *O. C.* 280 f.), 'that thou art troubled by some tidings.' The verb is intrans., ἔπος being the 'internal,' or cognate, accus. (*Ph.* 1326 νοσεῖς τόδ' ἄλγος). From κάλχη, the purple limpet (perh. connected with κόχλος, κόγχη), comes καλχαίνω, to make, or to be, purple: then fig., to be darkly troubled in mind: Eur. *Her.* 40 ἀμφὶ τοῖσδε καλχαίνων τέκνοις. Hence perh. Κάλχας, the seer who darkly broods on the future. For the sense of ἔπος cp. *O. C.* 302 τίς δ' ἔσθ' ὁ κείνῳ τοῦτο τοὔπος ἀγγελῶν;

21 f. **οὐ γάρ**, 'what, has not,' etc., introducing an indignant

question, as *Ai.* 1348, *Ph.* 249. **τὼ κασιγνήτω...τὸν μὲν...τὸν δέ,** partitive apposition (σχῆμα καθ' ὅλον καὶ μέρος), the whole, which should be in the genitive, being put in the same case as the part,—a constr. freq. in nom., but rare in accus.: cp. 561: Thuc. 2. 92 δύο ὑποσχέσεις τὴν μὲν βουλόμενος ἀναπρᾶξαι, τὴν δὲ αὐτὸς ἀποδοῦναι.—The place of **τάφου** before τὼ κασιγνήτω shows the first thought to have been,—'*of a tomb*, he has deemed our two brothers, the one *worthy*, the other *unworthy*': but **προτίσας,** which has taken the place of a word in the sense of ἀξιώσας, substitutes the idea of preferring one brother to the other. Thus **τάφου** is left belonging, in strict grammar, to **ἀτιμάσας** only; for the genit. with which, cp. *O. C.* 49.—**ἀτιμάσας ἔχει** = a perfect, *O. T.* 577.

23 f. I read **σὺν δίκης | χρήσει δικαίᾳ καὶ νόμου,** 'with righteous observance of justice and usage,' instead of the σὺν δίκῃ χρησθεὶς δικαίᾳ καὶ νόμῳ of our MSS., for in classical Greek χρησθῆναι is always passive. **δίκης,** following **σύν,** was changed to **δίκῃ,** and then **χρήσει** became **χρησθείς,** in an attempt to mend the sense. σὺν χρήσει δικαίᾳ δίκης καὶ νόμου = δίκῃ καὶ νόμῳ δικαίως χρώμενος. For the latter, cp. Antiphon or. 5 § 87 χρῆσθαι τῇ δίκῃ καὶ τῷ νόμῳ. Eur. *I. A.* 316 οὐδὲν τῇ δίκῃ χρῆσθαι θέλει. The substantival periphrasis (σὺν χρήσει τινός for χρώμενός τινι) is of a common kind; *e.g.* Thuc. 2. 39 διὰ... τὴν ἐν τῇ γῇ ἐπὶ πολλὰ ἡμῶν αὐτῶν ἐπίπεμψιν: 5. 8 ἄνευ προόψεως ...αὐτῶν (= εἰ μὴ προΐδοιεν αὐτούς). **νόμου,** of funeral rites, cp. 519: so νόμιμα (Thuc. 3. 58), τὰ νομιζόμενα ποιεῖν (*iusta facere*): Plut. *Sull.* 38 κηδείας τῆς νενομισμένης, the usual obsequies.

25 **τοῖς ἔνερθεν ἔντιμον νεκροῖς,** ethic dat., in their sight (*O. T.* 8 πᾶσι κλεινός, cp. *O. C.* 1446). The dead repelled the spirit of the unburied from their converse: *Il.* 23. 71 (the shade of the unburied Patroclus to Achilles) θάπτε με ὅττι τάχιστα, πύλας Ἀΐδαο περήσω. | τῆλέ με εἴργουσι ψυχαί, εἴδωλα καμόντων, | οὐδέ μέ πω μίσγεσθαι ὑπὲρ ποταμοῖο ἐῶσιν.

26 **θανόντα Πολυνείκους νέκυν,** by enallage for θανόντος, but also with a reminiscence of the Homeric νεκύων κατατεθνηώτων: cp. 515 ὁ κατθανὼν νέκυς.

27 f. **ἐκκεκηρῦχθαι** = προκεκηρῦχθαι, as in 203. The compound with **ἐκ** usu. = 'to banish by proclamation' (*O. C.* 430 n.).—**τὸ μὴ...καλύψαι,** instead of the ordinary μὴ καλύψαι: cp. 443: *O. C.* 1739 ἀπέφυγε... | ...τὸ μὴ πίτνειν κακῶς. Though τὸ μὴ καλύψαι might be viewed as subject to **ἐκκεκηρῦχθαι,** the latter was probably felt as an impersonal pass.

The addition of the art. to the infin. is freq. in drama: cp. 78, and *O. C.* 47 n.

29 ἐὰν δ'. Since τινά can mean πάντα τινά, it is not necessary to supply πάντας as subject for ἐᾶν, though in *O. T.* 238 ff. we have μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν τινα,... ὠθεῖν δ' ἀπ' οἴκων πάντας.

30 θησαυρόν: schol. ἕρμαιον, εὕρημα, taking it as merely 'treasure *trove*'; but here 'treasure' evidently implies 'store' (cp. *Ph.* 37 θησαύρισμα); the carrion-birds can return again and again to their feast.—εἰσορῶσι, when they look down upon it from the air. The conjecture εἰσορμῶσι, to be taken with πρὸς χάριν βορᾶς, '*swooping to* the joy of the feast,' is not only needless, but bad. Far finer is the picture of the birds pausing in their flight at the moment when they first *descry* the corpse below.

Take πρὸς χάριν βορᾶς with γλυκὺν θησαυρόν, not with εἰσορῶσι: lit., a *welcome store* to the birds, when they look upon it, *with a view to pleasure in feeding*. πρὸς χάριν is used either adverbially or with a genitive. (1) As an adverb, it means literally, 'with a view to gratification': hence (*a*) when the χάρις is one's own, '*at pleasure*,' as Philoctetes calls the birds (*Ph.* 1156) κορέσαι στόμα πρὸς χάριν, to glut their beaks on him 'as they will': (*b*) when the χάρις is another's, 'so as to *give* pleasure,' '*graciously*,' as *O. T.* 1152 σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς. (2) A genitive after πρὸς χάριν can denote (*a*) that *in which* the χάρις consists, as βορᾶς here: or (*b*) the person or thing *whose* the χάρις is, as below, 908, τίνος νόμου...πρὸς χάριν; 'in deference to what law?' Eur. *Med.* 538 νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν, 'not at the pleasure of force,'—*i.e.* not so that force can do what it pleases. Here, πρὸς χάριν βορᾶς differs from a simple χάριν βορᾶς by implying the same notion as the adverbial πρὸς χάριν in *Ph.* 1156 quoted above: 'to feast on *at their pleasure*.'

31 f. σοί, like κἀμοί, depends on κηρύξαντ' ἔχειν (for which see 22). Creon's edict, addressed to all Thebans, touches the sisters first, since, as the nearest relatives of the dead, they were most concerned to see that he received burial. Antigone speaks with burning indignation. She says, in effect:—'Thus hath Creon forbidden thee and me to render the last offices to our brother.' The parenthesis λέγω γὰρ κἀμέ is prompted by the intense consciousness of a resolve. To her, who knows her own heart, it seems wonderful that Creon should even

have imagined her capable of obeying such an edict. It is a fine psychological touch, and one of the most pathetic in the play.—τὸν ἀγαθόν, ironical, as *O. T.* 385 Κρέων ὁ πιστός, *Ph.* 873 ἀγαθοὶ στρατηλάται.—λέγω γὰρ κἀμέ (instead of κἀμοί), a constr. most freq. when the acc. is a proper name, as Dem. or. 24 § 6 προσέκρουσ' ἀνθρώπῳ πονηρῷ...'Ανδροτίωνα λέγω. So *Tr.* 9, *Ph.* 1261, Aesch. *Th.* 609, Eur. *Her.* 642.

33 νεῖσθαι pres. (*Od.* 15. 88): Eur. has νεῖσθε (*Alc.* 737) and νεόμενος (in lyr. *El.* 723): otherwise the word is not tragic.—τοῖσι μὴ εἰδόσιν, synizesis, as 263, 535, *O. C.* 1155 ὡς μὴ εἰδότ' αὐτόν, *Tr.* 321 καὶ ξυμφορά τοι μὴ εἰδέναι.

35 παρ' οὐδέν, 'nor counts the matter light': cp. 466: *O. T.* 983 ταῦθ' ὅτῳ | παρ' οὐδέν ἐστι. The addition of ὡς serves to mark Creon's point of view more strongly: cp. *O. C.* 732 ἥκω γὰρ οὐχ ὡς δρᾶν τι βουληθείς, n.—ὃς ἂν...δρᾷ, the antecedent τούτῳ being suppressed, = a dat., τῷ δρῶντι: cp. Isocr. or. 18 § 37 προσήκει βοηθεῖν ὑμᾶς οὐχ οἵτινες ἂν δυστυχεστάτους σφᾶς αὐτοὺς ἀποδείξωσιν ἀλλ' οἵτινες ἂν δικαιότερα λέγοντες φαίνωνται. That such a relative clause was felt as practically equivalent to a noun-case may be seen from Thuc. 2. 62, where it is co-ordinated with a dative: αὔχημα μὲν...καὶ δειλῷ τινὶ ἐγγίγνεται, καταφρόνησις δέ, ὃς ἂν καὶ γνώμῃ πιστεύῃ. Thuc. uses this constr. esp. in definitions, as 6. 14, τὸ καλῶς ἄρξαι τοῦτ' εἶναι, ὃς ἂν τὴν πατρίδα ὠφελήσῃ.

36 προκεῖσθαι: cp. 481: *O. T.* 865 νόμοι πρόκεινται.—δημόλευστον = λευσθέντα ὑπὸ τοῦ δήμου, the epith. of the victim being transferred to the doom: *Tr.* 357 ὁ ῥιπτὸς 'Ιφίτου μόρος. Cp. Aesch. *Ag.* 1616 δημορριφεῖς...λευσίμους ἀράς. Death by public stoning would mean that the transgressor was execrated as a traitor to the commonweal: see n. on *O. C.* 435. Herod. 9. 5.

37 f. σοι ethic dat.: so *O. C.* 62 and *El.* 761 τοιαῦτά σοι ταῦτ' ἐστίν.—ἐσθλῶν, gen. of origin with πέφυκας, from a good stock: *O. T.* 1062 ἐὰν τρίτης ἐγὼ | μητρὸς φανῶ τρίδουλος n. Cp. fr. 601 (race cannot be relied upon, since often) πέλεται | οὔτ' ἀπ' εὐγενέων ἐσθλὸς οὔτ' ἀχρείων | τὸ λίαν κακός.

39 ὦ ταλαῖφρον, 'my poor sister': cp. ἄνολβος (1026), δύσποτμος (*O. T.* 888), μέλεος, etc.—εἰ τάδ' ἐν τούτοις: cp. *O. C.* 1443 ταῦτα... | ..τῇδε φῦναι. The plur. ἐν τούτοις means either (1) 'in these circumstances,' as here, and Plat. *Phaed.* 101 C: or (2) 'meanwhile,' *inter haec*, as Plat. *Symp.* 220 B. The sing. ἐν τούτῳ usually = 'meanwhile'; more rarely 'in this case' (Thuc. 1. 37), or 'at this point' (id. 2. 8).

40 **λύουσ᾽...ἢ ᾽φάπτουσα**, 'by seeking to loose or to tighten the knot,'—a phrase, perhaps proverbial, for 'meddling in any way.' She can do no good by touching the tangled skein. The Greek love of antithesis naturally tended to expressions like our 'by hook or by crook,' 'by fair means or foul,' 'for love or money,' 'good or bad,' etc. Cp. 1109 οἵ τ᾽ ὄντες οἵ τ᾽ ἀπόντες (n.): Eur. *Bacch.* 800 ἀπόρῳ γε τῷδε συμπεπλέγμεθα ξένῳ, | ὃς οὔτε πάσχων οὔτε δρῶν σιγήσεται, which is plainly colloquial,—meaning 'who will not hold his peace on any terms.' Some find a reference to weaving;—'by loosening the web, or fastening a new thread'; but, though the phrase may have been first suggested by the loom, it was probably used without any such conscious allusion.—Another view makes the phrase refer to Creon's edict: 'seeking to undo it, or *to tighten it*,'—*i.e.* to break it, or to make it more stringent than it already is (schol. λύουσα τὸν νόμον, ἢ βεβαιοῦσα αὐτόν). But, though Antigone has not yet revealed her purpose, too great callousness is ascribed to Ismene if she is supposed to doubt whether her sympathy is invited against or *for* such an edict.—The *act.* ἐφάπτειν is rare: *Tr.* 933 τοὔργον ὡς ἐφάψειεν, that he had imposed the deed on her (by his fierce reproaches): Pind. *O.* 9. 60 μὴ καθέλοι νιν αἰὼν πότμον ἐφάψαις | ὀρφανὸν γενεᾶς.—**προσθείμην**: cp. *O. C.* 767 προσθέσθαι χάριν, n.—**πλέον**, 'for thine advantage': *O. T.* 37 οὐδὲν ἐξειδὼς πλέον, n.

41 f. **ξυμπονήσεις** is the more general word,—'co-operate'; **ξυνεργάσει**, the more explicit,—'help to accomplish the deed.'—**ποῖόν τι κ.** stands for cognate acc. to the verbs in 41: cp. *O. C.* 344 κακὰ | ὑπερπονεῖτον, n.—Read **ποῦ** γνώμης...εἶ (from εἶναι): cp. *El.* 390 ποῦ ποτ᾽ εἶ φρενῶν. The question between **ποῦ** and **ποῖ** here is one of sense, not of idiom. **ποῖ** γνώμης...εἶ (from ἰέναι) would mean, 'to what thought will you have recourse?' Cp. *O. C.* 170 ποῖ τις φροντίδος ἔλθῃ; (n.), *Tr.* 705 οὐκ ἔχω... ποῖ γνώμης πέσω. But the meaning here is, 'what can you be thinking of?'

43 f. **εἰ** *sc.* σκόπει.—Join **ξὺν τῇδε χερί**: she lifts her hand.—**κουφιεῖς**, 'lift,' take up for burial: cp. *Ai.* 1410 πλευρὰς σὺν ἐμοὶ | τάσδ᾽ ἐπικούφιζ᾽ (the dead Ajax): and the common phrase ἀναιρεῖσθαι νεκρούς.—**ἦ γὰρ** marks surprise (*O. C.* 64). The absence of caesura in the first three feet allows each of the two important words (νοεῖς θάπτειν) to fall slowly from the astonished speaker's lips.—**σφε** = αὐτόν, as 516, 1226. σφε can be s. or pl., m. or f.: **νιν**, s. or pl., m., f. or n.—**ἀπόρρητον**, acc. neut. in

appos. with θάπτειν σφε: Plat. *Gorg.* 507 E ἐπιθυμίας...πληροῦν, ἀνήνυτον κακόν.—πόλει, 'to' or 'for' (dat. of interest), not 'by' (dat. of agent), though the latter might be supported by Eur. *Phoen.* 1657 ἐγώ σφε θάψω, κἂν ἀπεννέπῃ πόλις.

45 f. **τὸν γοῦν ἐμὸν κ.τ.λ.** To the question—'Do you really mean to bury him?'—the simple answer would have been, τὸν γοῦν ἐμὸν ἀδελφόν, 'I certainly mean to bury my own brother.' But the word ἐμόν—reminding her that he is equally *Ismene's* brother—prompts the insertion of the reproachful clause, καὶ τὸν σόν, ἢν σὺ μὴ θέλῃς. Thus the contrast between τὸν ἐμόν and τὸν σόν anticipates the emphasis on the word ἀδελφόν. The whole thought is,—'I will certainly do *my* duty,—and *thine*, if thou wilt not,—to a *brother*.' Since ὁ ἐμός is the same person as ὁ σός, this thought can be poetically expressed by saying, 'I will certainly bury *my* brother,—and *thine*, if thou wilt not': for the tribute *rendered* to him by one sister represents the tribute *due* from both. Remark that γοῦν often emphasises a pers. or possessive pron. (as here ἐμόν): 565 σοὶ γοῦν: *Ai.* 527 πρὸς γοῦν ἐμοῦ: *O. T.* 626 τὸ γοῦν ἐμόν: *El.* 1499 τὰ γοῦν σ'.

ἀδελφὸν...ἁλώσομαι. Didymus (*circ.* 30 B.C.) said this verse was condemned as spurious 'by the commentators' (ὑπὸ τῶν ὑπομνηματιστῶν). I believe it to be undoubtedly genuine. One modern argument against it is that Antigone should here speak only one verse. But these two verses express the resolve on which the action of the play turns: it is an important moment in the dialogue. And, at such a moment, Soph. often allows a stichomuthia to be broken by two or more verses for the same speaker. Further, verse 46 is Sophoclean in three traits: (*a*) ἀδελφόν emphasised by position as first word, with a pause after it: cp. 72, 525: *O. T.* 278 δεῖξαι: *O. C.* 1628 χωρεῖν. (*b*) οὐ γὰρ δή in rejecting an alternative: *O. T.* 576 ἐκμάνθαν'· οὐ γὰρ δὴ φονεὺς ἁλώσομαι. Cp. *O. C.* 110 n. (*c*) The phrase with the aor. part.: *Ai.* 1267 χάρις διαρρεῖ καὶ προδοῦσ' ἁλίσκεται. Lastly, v. 45, if alone, would be too bald and curt.

47 **ὦ σχετλία,** 'over-bold.' The word primarily means 'enduring' (√σχε, σχεθεῖν). Hence: (1) Of *persons*, (*a*) 'unflinching,' in audacity or cruelty,—the usu. Homeric sense, as *Od.* 9. 494 σχέτλιε, τίπτ' ἐθέλεις ἐρεθιζέμεν ἄγριον ἄνδρα; So *Ph.* 369, 930 ὦ σχέτλιε, Eur. *Alc.* 741 σχετλία τόλμης. (*b*) 'Suffering,' = τλήμων, as Aesch. *P. V.* 644 (of Io), Eur. *Hec.* 783. Neither Homer nor Soph. has this use. (2) Of

things, 'cruel,' 'wretched,'—a use common to all the poets: so *Ai.* 887 *σχέτλια γάρ* (''tis cruel'), *Tr.* 879.

48 **οὐδέν**, adv.: **μέτα** = *μέτεστι*: **τῶν ἐμῶν** (masc.) with **εἴργειν** only: cp. *El.* 536 *ἀλλ' οὐ μετῆν αὐτοῖσι τήν γ' ἐμὴν κτανεῖν.* Plat. *Apol.* 19 C *ἐμοὶ τούτων...οὐδὲν μέτεστι.* For the plur. cp. *O. T.* 1448 *ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ* ('thou wilt meetly render the last rites to thine own,'—Iocasta).

50 **νῷν** ethic dat. with **ἀπώλετο** (cp. *O. C.* 81 *βέβηκεν ἡμίν*). **ἀπεχθής**, hateful to mankind for his involuntary crimes. **ἀπώλετο**, 'died,' not merely 'was disgraced' (cp. 59 *ὀλούμεθ'*): she is speaking of the *deaths* which had left them alone. But **ἔπειτα** in 53 is merely 'then,' 'in the next place,' and need not mean that Oedipus died before Iocasta. The *Antigone* knows nothing of his exile from Thebes, or of the sacred honour which surrounded the close of his life, as the story is told in the later *Oedipus at Colonus.*

51 ff. **πρὸς...ἀμπλακημάτων...ἀράξας**, '*impelled by* them to strike his eyes': cp. *O. T.* 1236 (*τέθνηκε*) *πρὸς τίνος ποτ' αἰτίας;*—**αὐτοφώρων** = *ἃ αὐτὸς ἐφώρασεν* (cp. fr. 768 *τὰ πλεῖστα φωρῶν αἰσχρὰ φωράσεις βροτῶν*), detected by himself, when he insisted on investigating the murder of Laïus (cp. *O. T.* 1065). Elsewhere *αὐτόφωρος* = *φωραθεὶς ἐπ' αὐτῷ τῷ ἔργῳ*, 'taken in the act': Thuc. 6. 38 *κολάζων, μὴ μόνον αὐτοφώρους (χαλεπὸν γὰρ ἐπιτυγχάνειν), ἀλλὰ καὶ ὧν βούλονται μέν, δύνανται δ' οὔ*: and so in the adv. *ἐπ' αὐτοφώρῳ λαμβάνειν* etc.—**ἀράξας**, with the golden brooches (*περόναι*): *O. T.* 1276 *ἤρασσ' ἐπαίρων βλέφαρα.*—**αὐτὸς αὐτουργῷ χερί**, emphatic, like **αὐτὸς πρὸς αὑτοῦ** (1177), but not strictly pleonastic, since **αὐτός** = 'by his own act,' *i.e.* 'of his free will,' while **αὐτ. χερί** refers to the instrument, 'with hand turned against himself.' Cp. on 56.

53 f. **διπλοῦν ἔπος**, a two-fold name (for the same person): as conversely Aesch. *P. V.* 209 *ἐμοὶ δὲ μήτηρ...Θέμις | καὶ Γαῖα, πολλῶν ὀνομάτων μορφὴ μία.*—**ἀρτάναισι**: cp. *O. T.* 1264 *πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην.*

55 f. **δύο μίαν**: see on 13.—**αὐτοκτονοῦντε** is not literally, 'slaying themselves,' or 'slaying each other,' but, 'slaying with their own hands': the context explains that the person whom each so slew was his own brother. So either (1) *suicide*, or (2) *slaying of kinsfolk*, can be expressed by *αὐθέντης, αὐτοκτόνος, αὐτοσφαγής, αὐτοφόνος*, etc. The compound merely expresses that the deed is done with one's own hand, implying that such a use of one's hand is unnatural. The object of the deed may

be one's own life, or another's. This ambiguity of the compound is illustrated by 1175 f. αὐτόχειρ δ' αἱμάσσεται.—XO. πότερα πατρῴας ἢ πρὸς οἰκείας χερός; 'by his father's hand, or by his own?'

57 κατειργάσαντ', plur. verb with dual subject, as oft., even when another verb with the same subject is dual, as Xen. *Cyr.* 6. 1. 47 ὡς εἰδέτην...ἠσπάσαντο: Plat. *Euthyd.* 294 E ὅτε παιδία ἤστην...ἠπίστασθε: see *O. C.* 343 n.—ἐπαλλήλοιν χεροῖν, 'with mutual hands,'—each brother lifting his hands against the other. It is hard to believe that Soph. would here have written ἐπ' ἀλλήλοιν, 'against each other,' when χεροῖν would seem a weak addition, and the double οιν would be brought into harsh relief by the independence of the two words. The verse is in every way better if we can read ἐπαλλήλοιν as an epithet of χεροῖν. Now we know that the word ἐπάλληλος was in common use at least as early as the 2nd century B.C. in the sense of 'one on the top of the other,' or, 'in close order.' It by no means follows, however, that a poet of the 5th cent. B.C. could not have used ἐπάλληλος in a sense corresponding with ἐπ' ἀλλήλοις as = '*against* each other,'—the more frequent and familiar sense of the words, as in the Homeric ἐπ' ἀλλήλοισιν ἰόντες, ἐπ' ἀλλήλοισι φέρον πολύδακρυν Ἄρηα (*Il.* 3. 132): cp Ar. *Lys.* 50 ἐπ' ἀλλήλοισιν αἴρεσθαι δόρυ.

58 For αὖ 'in our turn' cp. 7.—μόνα δή, '*all* alone': *Tr* 1063 μόνη με δὴ καθεῖλε: *Ai.* 992 ἁπάντων δή: so esp. with superlatives, *ib.* 858 πανύστατον δή: Thuc. 1. 50 μεγίστη δή.

60 ψῆφον, the pebble used in voting, then, the vote; here (as below, 632) applied to the resolve or decree of an absolute monarch. Cp. *O. T.* 606 μή μ' ἁπλῇ κτάνῃς | ψήφῳ, διπλῇ δέ, *i.e.* not by thine own royal voice alone, but by mine also.—τυράννων, *i.e.* Creon: allusive plur., as 67: *O. T.* 366 n.—κράτη, the *powers* of the king, as 173 (cp. *O. C.* 392 n.). The disjunctive ἢ means: 'if we offend against this edict, or (in any way) against the royal powers.'

61 f. τοῦτο μὲν is not governed by ἐννοεῖν, but is adv., 'on the one hand,' answered by ἔπειτα δ' (63) instead of τοῦτο δέ, as elsewhere by τοῦτ' αὖθις (167), τοῦτ' ἄλλο (*O. T.* 605), εἶτα (*Ph.* 1346), or δέ (*O. C.* 441).—ὡς, with οὐ μαχουμένα, marks the intention of nature as expressed in sex,—'showing that we were not meant to strive with men.' This might be illustrated by Arist.'s phrase, βούλεται ἡ φύσις ποιεῖν τι, in regard to nature's intention or tendency (*De Anim. Gen.* 4. 10, etc.).

63 f. οὕνεκ', 'that' (as *O. T.* 708, *O. C.* 1395, and oft.): *not*, 'because,' as some take it, supplying χρή with ἀκούειν.—ἐκ, as from the head and fount of authority; so *El.* 264 κἀκ τῶνδ' ἄρχομαι: cp. *O. C.* 67 n.—ἀκούειν, infin. expressing consequence ('so that we should hearken'), without ὥστε, as 1076 ληφθῆναι. We find ἀκούω τινός, 'to obey a person,' but not ἀκούω τι, as 'to hear (and obey) a command.' Here ταῦτα and ἀλγίονα are accusatives of respect, 'in regard to these things,' as πάντα in *El.* 340, τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα, 'I must obey the rulers in all things.' If the accusatives were objective, the sense would be, 'to hear these taunts' (or, 'to be called these names'): cp. *Ph.* 607, *Ai.* 1235.

65 f. ἐγὼ μὲν οὖν. μέν (with no answering δέ) emphasises ἐγώ (see on 11), while οὖν has its separate force, 'therefore,' as in *O. T.* 483, *O. C.* 664.—τοὺς ὑπὸ χθονός, the gods below (451) and also the departed spirit of Polyneices,—which, like the spirit of the unburied Patroclus (*Il.* 23. 65), can have no rest till sepulture has been given to the corpse. Cp. *O. C.* 1775 τῷ κατὰ γῆς (Oedipus): for the allusive plur., *El.* 1419 ζῶσιν οἱ γᾶς ὑπαὶ κείμενοι (Agamemnon).—βιάζομαι τάδε, 'force is put on me in these matters,' pass. with cogn. acc., as 1073 βιάζονται τάδε.

67 f. τοῖς ἐν τέλει βεβῶσι = τυράννοις in 60, *i.e.* Creon. βεβῶσι, as *El.* 1094 μοίρᾳ μὲν οὐκ ἐν ἐσθλᾷ | βεβῶσαν: *O. C.* 1358 ἐν πόνῳ | ταὐτῷ βεβηκώς. Elsewhere Soph. has the simple phrase: *Ai.* 1352 κλύειν...τῶν ἐν τέλει, and so *Ph.* 385, 925. οἱ ἐν τέλει are 'those in authority,'—τέλος meaning 'final or decisive power,' as Thuc. 4. 118 τέλος ἔχοντες ἰόντων, 'let the envoys go as plenipotentiaries.'—τὸ γὰρ | ... πράσσειν: for the art. in the 6th place, with its noun in the next v., cp. 78: *O. T.* 231: *O. C.* 265, 351: *Ph.* 674.—περισσὰ πρ.: cp. 780: so *Tr.* 617 περισσὰ δρᾶν, = πολλὰ πράττειν, πολυπραγμονεῖν.—οὐκ ἔχει νοῦν οὐδ. = ἀνόητόν ἐστι: prop. of persons, as *Tr.* 553 γυναῖκα νοῦν ἔχουσαν.

69 f. ἔτι, '*yet*,'—at some future time: so *El.* 66 (κἄμ' ἐπαυχῶ) ἄστρον ὣς λάμψειν ἔτι: *Tr.* 257 δουλώσειν ἔτι (he vowed that he would *yet* enslave him).—πράσσειν...δρῴης (instead of πράσσοις): for such substitution of a synonym cp. *O. T.* 54 ἄρξεις...κρατεῖς (n.): *O. C.* 1501 σαφὴς...ἐμφανής. With δρῴης we have a double ἄν, the first after the negative, the second after the emphatic ἐμοῦ γ': cp. *O. T.* 339 n.—Objection has been made to ἡδέως on the ground that it ought to mean, 'with

pleasure *to yourself*.' But the difficulty has arisen from failing to distinguish between (1) οὐκ ἂν ἡδέως δρῴης, and (2) οὐκ ἂν μετὰ ἐμοῦ ἡδέως δρῴης. In (1) ἡδέως could mean only, 'agreeably to yourself.' But in (2) it is ambiguous; for the statement is equivalent to saying, 'your co-operation with me would not be agreeable'; *i.e.* to you, or to me, or to either of us,—as the context may imply. Here, as the emphatic ἐμοῦ γε indicates, she means ἡδέως ἐμοί. Cp. Plat. *Rep.* 426 C ὃς...ἂν σφᾶς...ἥδιστα θεραπεύῃ, *i.e.* 'whoever serves them *most acceptably*' (not, '*most gladly*'). Ar. *Nub.* 79 πῶς δῆτ' ἂν ἥδιστ' αὐτὸν ἐπεγείραιμι; (*i.e.* most pleasantly *for him*).

71 ἴσθ' from εἰμί: 'be such as thou wilt,'—show what character thou wilt. Cp. *Ph.* 1049 οὗ γὰρ τοιούτων δεῖ, τοιοῦτός εἰμ' ἐγώ: *ib.* 1271 τοιοῦτος ἦσθα τοῖς λόγοισι: *El.* 1024 ἄσκει τοιαύτη νοῦν δι' αἰῶνος μένειν: *O. T.* 435 ἡμεῖς τοιοίδ' ἔφυμεν.—ὁποία σοι δοκεῖ = (τοιαύτη) ὁποίᾳ (or ὁποίαν) εἶναι δοκεῖ σοι, the relative being attracted into the case of the suppressed antecedent. This was the more natural since ὁποία σοι δοκεῖ, 'of any kind you please,' was felt as almost one word, ὁποιαδήποτε.—Those who read ἴσθ' (from οἶδα) ὁποῖά σοι δοκεῖ compare *El.* 1055 ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι | φρονεῖν, φρόνει τοιαῦτα. But εἰδέναι is not φρονεῖν. In Attic, ἴσθ' ὁποῖά σοι δοκεῖ could mean nothing but 'know such things as seem good to thee.' In 301 δυσσέβειαν εἰδέναι, and in *Ph.* 960 δοκοῦντος οὐδὲν εἰδέναι κακόν, the verb means simply 'to know.'

72 f. θάψω, emphatic by place and pause: see on 46 ἀδελφόν.—φίλη...φίλου, loved by him, as he is loved by me: *Ai.* 267 κοινὸς ἐν κοινοῖσι: *ib.* 620 ἄφιλα παρ' ἀφίλοις.—μετ' αὐτοῦ κείσομαι, *i.e.* in the same world of the dead (76). The repetition of μετά serves to bring out the reciprocity of love more strongly: φίλη μετ' αὐτοῦ κείσομαι, μετὰ φίλου (κειμένη),—instead of the simpler φίλη μετὰ φίλου κείσομαι.

74 f. ὅσια πανουργήσασ': having broken a human law in a manner which the gods permit,—viz., in order to observe a divine law. Creon uses the word πανουργίας below, 300. ὅσια is peculiarly appropriate since the word was familiar where duty to heaven was distinguished from duty to man: cp. Polyb. 23. 10 παραβῆναι καὶ τὰ πρὸς τοὺς ἀνθρώπους δίκαια καὶ τὰ πρὸς τοὺς θεοὺς ὅσια The phrase is an ὀξύμωρον (a paradox with a point), like 'splendide mendax'; *i.e.* the qualification (ὅσια) seems contrary to the essence of the thing qualified. ἐπεὶ κ.τ.λ.: (I will obey gods rather than men), *for* the other world is more to

me than this.—τῶν ἐνθάδε = ἢ τοῖς ἐνθάδε: *O. C.* 567 τῆς ἐς αὔριον | οὐδὲν πλέον μοι σοῦ (= ἢ σοι) μέτεστιν ἡμέρας (n.).

76 f. σοὶ δ' is better than Elmsley's σὺ δ', since the primary contrast is between their points of view: 'if it seems right *to thee*, dishonour the dead,' rather than, 'do *thou*, if it seems right, dishonour the dead.' Remark, too, that the *simple* εἰ δοκεῖ (without dat. of pron.) is usually a polite formula, 'if it is pleasing to you (as well as to me)': *Ph.* 526 ἀλλ' εἰ δοκεῖ, πλέωμεν: *ib.* 645 ἀλλ' εἰ δοκεῖ, χωρῶμεν: *ib.* 1402 εἰ δοκεῖ, στείχωμεν.—τὰ τῶν θεῶν ἔντιμα, the honoured things of the gods; the laws which are *theirs* (454 θεῶν νόμιμα), held in honour (by them and by men). τὰ τοῖς θεοῖς ἔντιμα (25, *El.* 239 ἔντιμος τούτοις) would have presented the gods only as *observers*, not also as *authors*, of the laws.—ἀτιμάσασ' ἔχε (cp. 22), 'be guilty of dishonouring': cp. *Ai.* 588 μὴ προδοὺς ἡμᾶς γένῃ.

78 ἄτιμα ποιοῦμαι = ἀτιμάζω: cp. *O. C.* 584 δι' οὐδενὸς ποιεῖ.—τὸ δὲ | ...δρᾶν: see on 67 τὸ γὰρ | ...πράσσειν. The inf. with art. is strictly an acc. of respect ('as for the acting..., I am incapable of it'), but it is practically equiv. to the simple inf., ἀμήχανος δρᾶν: see n. on *O. C.* 47 οὐδ' ἐμοὶ...τοὐξανιστάναι... | ...ἐστὶ θάρσος.

80 f. τάδ' ἂν προὔχοιο, 'thou canst make these excuses' (*sc.* εἰ βούλοιο): Aesch. *Ag.* 1394 χαίροιτ' ἄν, εἰ χαίροιτ'· ἐγὼ δ' ἐπεύχομαι. For προέχεσθαι as = προφασίζεσθαι cp. Thuc. I. 140 ὅπερ μάλιστα προὔχονται. So πρόσχημα = πρόφασις (*El.* 525).—δή, 'now,' as the next thing to be done: cp. 173.—τάφον χώσουσ', prop. to raise a mound on the spot where the remains of the dead had been burned: *Il.* 7. 336 τύμβον δ' ἀμφὶ πυρὴν ἕνα χεύομεν. So *Il.* 24. 799 σῆμ' ἔχεαν, after placing the bones in an urn (λάρναξ), and depositing this in a grave (κάπετος). She speaks as if she hoped to give him regular sepulture. This is ultimately done by Creon's command (1203), though the rites which Antigone herself is able to perform are only symbolical (255, 429).

82 f. Join οἴμοι ταλαίνης, 'alas for thee, unhappy one': *O. C.* 1399 οἴμοι κελεύθου τῆς τ' ἐμῆς δυσπραξίας, | οἴμοι δ' ἑταίρων: but the *nom.* when the ref. is to the speaker, as *El.* 1143 οἴμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς.—μὴ 'μοῦ προτάρβει (or, as some write it, μὴ ἐμοῦ) is clearly right. If we read μή μου προτάρβει, then the emphasis is solely on the verbal notion. 'I fear for thee.'—'*Fear* not so: make thine own fate prosperous.' But the stress on τὸν σόν renders it certain that

the poet intended a corresponding stress on the preceding pronoun: 'Fear not for *me*—make *thine own* fate prosperous.' And μὴ 'μοῦ is no more objectionable than μὴ 'γώ in *El.* 472. προτάρβει, as *Tr.* 89 (with gen. πατρός). Distinguish προδείσας, 'afraid beforehand,' *O. T.* 90 (n.).—ἐξόρθου here = 'straighten out,' *i.e.* guide in a straight or prosperous course: cp. 167 ὤρθου πόλιν, 675 ὀρθουμένων. In the figurative uses of ὀρθός and its derivatives the context must always guide our choice between the notion of 'upright' and that of 'straight.'

84 f. ἀλλ' οὖν...γε. In this combination ἀλλά is like our 'well'; οὖν = 'at any rate' (*i.e.* if you *must* do it); and γε emphasises the word which it follows. Cp. *El.* 233 ἀλλ' οὖν εὐνοίᾳ γ' αὐδῶ, 'well, at any rate (*i.e.* though you will not listen to me) it is with *good-will* that I speak.' *Ph.* 1305.—κρυφῇ δέ: here δέ = ἀλλά: Thuc. 4. 86 οὐκ ἐπὶ κακῷ, ἐπ' ἐλευθερώσει δέ.—σὺν δ', adv., *sc.* κεύσω: cp. *Ai.* 1288 ὅδ' ἦν ὁ πράσσων ταῦτα, σὺν δ' ἐγὼ παρών.—αὔτως (adv. of αὐτός, see on *O. T.* 931), in just that way—'likewise': *Tr.* 1040 ὧδ' αὔτως ὥς μ' ὤλεσε.

86 f. καταύδα, *sc.* τὸ ἔργον, '*denounce* it.' The word occurs only here, the pres. used in this sense being καταγορεύω, fut. κατερῶ (Xen. *Cyrop.* 1. 4. 8), aor. κατεῖπον.—πολλόν: this Ionic form occurs also *Tr.* 1196 πολλὸν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ | ἄγριον ἔλαιον, though in no other places of tragedy. But πολλὸν is manifestly better than μᾶλλον.—σιγῶσ' is explained by ἐὰν...τάδε, while the thought is strengthened by πᾶσι: she is to tell the news *to all*.

88 θερμὴν ἐπὶ ψυχροῖσι κ.τ.λ.: 'thou hast a hot heart for chilling deeds'; *i.e.* in thy rash enthusiasm thou art undertaking deeds which might well chill thy soul with a presage of death. ἐπί with dat. here = 'with a view to' (Xen. *An.* 3. 5. 18 ἐπὶ τούτοις ἐθύσαντο): not 'in,' like ἐπ' ἔργοις πᾶσι *O. C.* 1268 (n.). Cp. 157. θερμήν has suggested ψυχρά, and the thought of the *dead* has helped (cp. *O. C.* 621 νέκυς ψυχρός). In Aesch. *P. V.* 693 δείματα are said ἀμφάκει κέντρῳ ψύχειν ψυχάν (to chill,—where Meineke's ψήχειν, 'to wear,' is improbable). Cp. Ar. *Ach.* 1191 στυγερὰ τάδε κρυερὰ πάθεα: *Ran.* 126. Eur. fr. 908 κρυερὰ Διόθεν | θανάτου πεμφθεῖσα τελευτή.

89 f. ἁδεῖν, an aor. inf. used in *Il.* 3. 173, as also by Solon (fr. 7 ἔργμασιν ἐν μεγάλοις πᾶσιν ἁδεῖν χαλεπόν), Her., and Pind. This is the only place in classical Attic where any part of the aor. ἕαδον occurs.

90 εἰ καὶ δυνήσει γ', yes, if (besides having the wish to please

them) you shall *also* have the power. καὶ goes closely with δυνήσει: cp. *O. T.* 283 εἰ καὶ τρίτ' ἐστί. Such cases must be carefully distinguished from those in which εἰ καί form a single expression.

91 Since οὐκοῦν ('well, then') precedes, δή is best taken as giving precision to ὅταν,—'so soon as.'—πεπαύσομαι, 'I will cease *forthwith*': so *Tr.* 587. Cp. the perf., *Ph.* 1279 εἰ δὲ μή τι πρὸς καιρὸν λέγων | κυρῶ, πέπαυμαι, 'I have done.'

92 ἀρχήν, adv., 'to begin with,' 'at all,'—in *negative* sentences; often placed, as here, before the negative word; *El.* 439 ἀρχὴν δ' ἄν...οὐκ ἄν...ἐπέστεφε: *Ph.* 1239 ἀρχὴν κλύειν ἂν οὐδ' ἅπαξ ἐβουλόμην: Her. 3. 39 ἔφη χαριεῖσθαι μᾶλλον ἀποδιδοὺς τὰ ἔλαβε ἢ ἀρχὴν μηδὲ λαβών. In *affirmative* sentences the art. is usually added: Andoc. or. 3 § 20 ἐξῆν γὰρ αὐτοῖς καὶ τὴν ἀρχὴν ἐῶσιν Ὀρχομενίους αὐτονόμους εἰρήνην ἄγειν: so Isocr. or. 15 § 272: but τὴν ἀρχήν with neg. in Xen. *Cyr.* 1. 2. 3.

93 ἐχθαρεῖ, pass.: so, from liquid stems, 230 ἀλγυνεῖ: *O. T.* 272 φθερεῖσθαι: *Ai.* 1155 πημανούμενος. The 'middle' fut. in σ affords numerous examples, as below, 210, 637, 726. ἐξ ἐμοῦ, 'on my part' (cp. 95), rather than simply 'by me' (cp. 63).

94 ἐχθρὰ...τῷ θανόντι προσκείσει δίκῃ, 'thou wilt be subject to the lasting enmity of the dead.' The word προσκείσει means literally, '*wilt be attached to...*,' *i.e.* '*wilt be brought into a lasting relation with*'; and ἐχθρά defines the nature of that relation. The sense is thus virtually the same as if we had, ὁ θανὼν ἐχθρός σοι προσκείσεται, 'the enmity of the dead will cleave to thee.' The convertible use of προσκεῖσθαι is illustrated by 1243 ἀνδρὶ πρόσκειται κακόν, as compared with *El.* 1040 ᾧ σὺ πρόσκεισαι κακῷ, and *ib.* 240 εἴ τῳ πρόσκειμαι χρηστῷ. Here, προσκείσει expresses merely the establishment of the permanent relation between the two persons.

95 ff. ἔα, one syll. by synizesis, as *O. T.* 1451 (n.).—τὴν ἐξ ἐμοῦ δυσβ., the folly proceeding from me, the folly *on my part*, for which I bear the sole blame: *El.* 619 ἀλλ' ἡ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ | ἔργ' ἐξαναγκάζει με, 'it is the enmity on thy part,' etc. *Tr.* 631 μὴ πρῴ λέγοις ἂν τὸν πόθον τὸν ἐξ ἐμοῦ, | πρὶν εἰδέναι τἀκεῖθεν εἰ ποθούμεθα. Cp. *O. C.* 453 n.—τὸ δεινὸν τοῦτο, ironical: cp. *El.* 376 (Electra in answer to her sister's warnings) φέρ' εἰπὲ δὴ τὸ δεινόν.—πείσομαι γὰρ οὐ: for the position of the negative (which belongs to the verb, not to

τοσοῦτον), cp. 223, *O. C.* 125 προσέβα γὰρ οὐκ ἄν. We still write οὐ here, not οὔ, because the sentence runs on without pause: but 255 τυμβήρης μὲν οὔ, *Ai.* 545 ταρβήσει γὰρ οὔ, since in each case a comma can follow the negative.—μὴ οὐ, not μή, because the principal verb πείσομαι is negatived: *O. T.* 283 n. She means, 'even if I have to die, at least I shall not suffer the worst of evils; which is not death, but an ignoble death.' Cp. frag. adesp. 61 οὐ κατθανεῖν γὰρ δεινόν, ἀλλ' αἰσχρῶς θανεῖν.

99 τοῖς φίλοις δ' ὀρθῶς φίλη, 'but truly dear to thy friends,'—*i.e.* both to the dead brother and to the living sister. The words are especially a parting assurance (ἴσθι) that *Ismene's* love is undiminished. ὀρθῶς = ἀληθῶς, as Diphilus frag. incert. 20 τὸν ὀρθῶς εὐγενῆ. Others make φίλη active,—'a true friend to thy friends' (*i.e.* to Polyneices): which is certainly the fittest sense in Eur. *I. T.* 609 ὡς ἀπ' εὐγενοῦς τινος | ῥίζης πέφυκας, τοῖς φίλοις τ' ὀρθῶς φίλος (Orestes, when he devotes his life to save his friend's). But here the other view is decidedly preferable.

100—161 Parodos. *The framework is as follows.* (1) *1st strophe,* 100 ἀκτίς *to* 109 χαλινῷ = *1st antistrophe,* 117 στὰς *to* 133 ἀλαλάξαι. (2) *2nd strophe,* 134 ἀντιτύπᾳ *to* 140 δεξιόσειρος = *2nd antistrophe,* 148 ἀλλὰ γὰρ *to* 154 ἄρχοι. *The metre is logaoedic: mainly second glyconics. Each strophe and each antistrophe is followed by an anapaestic system* (σύστημα) *of seven verses, recited by the Coryphaeus alone, in the pauses of the choral dance. The fourth and last of these systems, following the second antistrophe, announces the approach of Creon.*

The *Ajax* is the only play of Sophocles which has a Parodos beginning, in the older style, with a regular anapaestic march. But something of the same character is given to this ode by the regularity of the anapaestic systems.

The fifteen Theban elders who form the Chorus have been summoned to the palace by Creon,—they know not, as yet, for what purpose (158). They greet the newly-risen sun, and exult in the flight of the Argives.

The ode vividly portrays the enormous sin of Polyneices against his country, and the appalling nature of the peril which Thebes has just escaped. We already know Antigone's motive. This is a dramatic prelude to the announcement of Creon's.

100 f. ἀελίου, Dor. for the epic ἠελίου, with ᾱ as usu. (808, *O. C.* 1245), though it is sometimes used with ᾰ, as *Tr.* 835, Eur. *Med.* 1252.—τὸ κάλλιστον...φάος. Two constructions are

possible; I prefer the first. (1) Θήβᾳ φανὲν τὸ κάλλιστον φάος, the art. going with the superlative, which it emphasises,—'the very fairest,'—a common use. (2) τὸ Θήβᾳ φανὲν κάλλιστον φάος, the art. going with φανέν. This seems awkward. When a voc. is followed by a noun or partic. with art., this is normally in direct agreement with the voc., as ὦ ἄνδρες...οἱ παρόντες (Plat. *Prot.* 337 C), as if here we had ἡ φανεῖσα. The Schol., who prefers this constr., shirks the difficulty by his paraphrase, ὦ τῆς ἀκτῖνος τοῦ ἡλίου φῶς, τὸ φανὲν κ.τ.λ.—**ἑπταπύλῳ**: epithet of Θήβη in *Od.* 11. 263, Hes. *Op.* 161, as ἑκατόμπυλοι in *Il.* 9. 383 of Θῆβαι Αἰγύπτιαι.—**τῶν προτέρων**: cp. 1212 f.: Thuc. 1. 10 στρατείαν...μεγίστην...τῶν πρὸ αὐτῆς. Tacitus *Hist.* 1. 50 *solus omnium ante se principum.* Milton *P. L.* 4. 322 *Adam, the goodliest man of men since born, His sons, the fairest of her daughters Eve.* Goethe *Hermann und Dorothea* 5. 101 *Von ihren Schwestern die beste.*

103 f. **ἐφάνθης** with an echo of φανέν (παρήχησις): cp. *O. C.* 794 στόμα | ...στόμωσιν.—**χρυσέας**, with ῠ as *O. T.* 157, 188. So Pind. *Pyth.* 4. 4 ἔνθα ποτὲ χρῠσέων Διὸς αἰητῶν πάρεδρος. The ῠ was admitted by the lyrists, and from them borrowed by the dramatists, though only in lyrics, and even there only occasionally. Homer never shortens the υ: for, as χρυσέῳ ἀνὰ σκήπτρῳ (*Il.* 1. 15) shows, the Homeric χρυσέης (etc.) must be treated as disyll. by synizesis.—**βλέφαρον** = ὄμμα: Eur. *Ph.* 543 νυκτός τ' ἀφεγγὲς βλέφαρον (the moon). Cp. Job iii. 9 (Revised Version), 'neither let it behold the eyelids of the morning.'—**Διρκαίων.** The Dircè was on the W. of Thebes, the Ismenus on the E.: between them flowed the less famous Strophia: Callim. *Hymn. Del.* 76 Δίρκη τε Στροφίη τε μελαμψηφῖδος ἔχουσαι | Ἰσμηνοῦ χέρα πατρός (alluding to their common source S. of the town). Though the Ismenus, as the eastern stream, would have been more appropriately named here, the Dircè is preferred, as the representative river of Thebes: so Pindar, 'the Dircaean swan,' expresses 'at Thebes and at Sparta' by ῥεέθροισί τε Δίρκας...καὶ παρ' Εὐρώτᾳ (*Isthm.* 1. 29). Cp. 844.

106 **τὸν λεύκασπιν...φῶτα,** 'the warrior of the white shield who came from Argos in his panoply,' in a collective sense: so ὁ Πέρσης, the Persian army, Her. 8. 108, etc. Cp. Aesch. *Theb.* 90 ὁ λεύκασπις λεώς (Dind. λευκοπρεπής): Eur. *Phoen.* 1099 λεύκασπιν εἰσορῶμεν Ἀργείων στρατόν. The round shield, painted white, which the Argive soldier carried on his left arm,

is the λευκῆς χιόνος πτέρυξ of 114. The choice of *white* as the Argive colour may have been prompted by a popular association of Ἄργος with ἀργός.

107 ff. **πανσαγίᾳ** (only here) = πανοπλίᾳ, modal dat. σάγη (for accent, cp. Chandler § 72) = 'what one carries,' and so, generally, 'equipment' (Aesch. *Cho.* 560 ξένῳ γὰρ εἰκώς, παντελῆ σάγην ἔχων), or, specially, *body-armour*: Aesch. *Pers.* 240 ἔγχη σταδαῖα καὶ φεράσπιδες σάγαι (opp. to the *light* equipment of the τοξότης).—**φυγάδα πρ.**, proleptic, with **κινήσασα**, 'having stirred to flight,' etc. Cp. *O. C.* 1292 ἐξελήλαμαι φυγάς. **πρόδρομον**, 'running *forward*,' *i.e.* 'in headlong haste': Aesch. *Th.* 211 ἐπὶ δαιμόνων πρόδρομος ἦλθον ἀρ|χαῖα βρέτη. In prose, always of *precursors* (as heralds, or an advanced guard). **ὀξυτέρῳ...χαλινῷ**, 'in swifter career,' dat. of manner with φυγάδα πρόδρομον. Cp. *O. C.* 1067 (where the Attic horsemen are described rushing in pursuit of the Thebans), πᾶς γὰρ ἀστράπτει χαλινός, 'the steel of every bridle flashes,'—as they gallop on with slack reins. So here, the χαλινός, which glitters as the horse rushes along, is poetically identified with the career itself, and thus is fitly joined with ὀξύτερος. The phrase seems happy in this context. The Argives began their retreat in the darkness (16): when the sun rises, the flashing steel of their bridles shows them in headlong flight. Our passage suggests horsemen rather than drivers of war-chariots: perh. the poet imagined both, as in *O. C.* 1062 πώλοισιν ἢ ῥιμφαρμάτοις | φεύγοντες ἁμίλλαις.

110 f. **Πολυνείκους...νεικέων**, playing on the name, like Aesch. (*Th.* 577, 658, 829): as elsewhere on that of Ajax (*Ai.* 432 αἰάζειν), and of Odysseus (fr. 877 πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί, have been bitter).—**ἀρθείς**, 'having set forth': so Her. 1. 165 ἀερθέντες ἐκ τῶν Οἰνουσσέων ἔπλεον: 9. 52 (of a land-force) ἀερθέντες...ἀπαλλάσσοντο. Attic prose similarly uses the act. ἄρας, either absolutely, or with dat. (ταῖς ναυσί, τῷ στρατῷ), or, more rarely, with acc. (τὰς ναῦς Thuc. 1. 52). Here the choice of the word suits the image of an eagle soaring.—**νεικ. ἐξ ἀμφιλόγων**, lit. in consequence of contentious quarrels, *i.e.* his claims to the Theban throne, against his brother Eteocles. Eur. *Med.* 636 ἀμφιλόγους ὀργὰς (contentious moods) ἀκόρεστά τε νείκη: *Ph.* 500 ἀμφίλεκτος...ἔρις. The prep. as *O. C.* 620 ἐκ σμικροῦ λόγου.

112 f. **ὀξέα κλάζων**: Homeric *Il.* 17. 88 (of Hector) ὀξέα κεκληγώς: *Il.* 16. 429 μεγάλα κλάζοντε (of vultures fighting):

so Aesch. *Ag.* 48 (the Atreidae) *μέγαν ἐκ θυμοῦ κλάζοντες Ἄρη.*—**αἰετὸς εἰς γᾶν ὣς ὑπερέπτα** 'flew over into our land like a shrill-screaming eagle.' The act. strong aor. *ἔπτην* (as if from *ἵπτημι*) occurs simple only in the *Batrachomyomachia* (210, if sound) and the Anthol.: compounded, only in the tragic lyrics and in late prose. Cp. 1307.

114 ff. **λευκῆς χιόνος πτ.,** 'a wing white as snow' (the white shield, see on 106); genitive of quality (or material), equiv. to an epithet: cp. *O. T.* 533 *τόλμης πρόσωπον* (a bold front): *El.* 19 *ἄστρων εὐφρόνη* (starry night): Eur. *Ph.* 1491 *στολίδα...τρυφᾶς* (a luxurious robe): *ib.* 1526 *γάλακτος...μαστοῖς* (milky breasts).—**στεγανός,** pass. here, 'covered'; but act. in Aesch. *Ag.* 358 *στεγανὸν δίκτυον*: cp. Xen. *Cyr.* 7. 1. 33 *αἱ ἀσπίδες...στεγάζουσι τὰ σώματα.*—**ὅπλων...κορύθεσσι.** The image of the eagle with white wings, which suited the Argive *descent* on Thebes, here passes into direct description of an invader who comes with many *ὅπλα* and *κόρυθες*,—the shield, spear, and helmet of heavy-armed troops. For the dat. in *-εσσι* cp. 976 *χείρεσσι.* **ἱπποκόμοις,** 'with horse-hair crest' (*Il.* 13. 132 *ἱ. κόρυθες*). For **ξύν** denoting what one wears or carries, cp. *O. T.* 207, *O. C.* 1258, *Ai.* 30 *πηδῶντα πεδία ξὺν νεορράντῳ ξίφει.*

117 ff. In **στὰς δ' ὑπὲρ μελάθρων** there is a momentary return to the image of the flying eagle,—'having stayed his flight above my dwellings,'—before swooping. The words do not mean that the Argive army was posted on hills around Thebes: the only hills available were to the N. of the town. The Ἰσμήνιος λόφος (Paus. 9. 10. 2), on which Donaldson places the Argives, was merely a low eminence close to one of the city gates. Thebes stood on a low spur of ground projecting southward, and overlooking the plain. Sophocles has elsewhere described the Argive besiegers, with topographical correctness, as having 'set their leaguer *round the plain of Thebes*' (*O. C.* 1312 *τὸ Θήβης πεδίον ἀμφεστᾶσι πᾶν*).

The words **φονώσαισιν ἀμφιχανὼν...λόγχαις** once more merge the image of the eagle,—as at v. 115,—in literal description of a besieging army, save in so far as the figurative *ἀμφιχανών* suggests a monster opening its jaws.—**φονώσαισιν** 'thirsting for blood': the word is not rare in later writers, but in classical Greek occurs only here and *Ph.* 1209 *φονᾷ, φονᾷ νόος ἤδη.* Cp. *τομάω* (*Ai.* 582).—**ἑπτάπυλον στόμα,** prop. the access afforded by seven gates: fr. 701 *Θήβας λέγεις μοι τὰς πύλας ἑπταστόμους* (seven-mouthed as to its gates).

120 ff. **ἔβα**, emphatic by place: cp. 46.—**πρίν ποθ'**, 'or ever,' as *Tr.* 17.—**αἱμάτων**, streams of blood, as Aesch. *Ag.* 1293 *αἱμάτων εὐθνησίμων* | *ἀπορρυέντων* (with ref. to one person). Soph. has the plur. only here: Aesch. and Eur. use it several times each, either in this sense, or as = 'deeds of bloodshed' (once as = 'slain persons,' *αἵματα σύγγονα*, Eur. *Ph.* 1503).—**γένυσιν** might be locative dat., 'in'; but seems rather instrumental, 'with.' The constr. is, *πρὶν (αὐτός) τε πλησθῆναι, καὶ Ἥφαιστον στεφάνωμα πύργων ἑλεῖν.* For **τε** irregularly placed, cp. *O. T.* 258 n.—**στεφάνωμα**: Eur. *Hec.* 910 (of Troy) *ἀπὸ δὲ στεφάναν κέκαρσαι* | *πύργων*: cp. n. on *O. C.* 15.—**πευκάενθ' Ἥφαιστον**, the flame of pine-wood torches (Verg. *Aen.* 11. 786 *pineus ardor*). Cp. 1007.

124 ff. **τοῖος**, introducing the reason; *O. C.* 947 n.—**ἐτάθη**, lit. 'was made intense,' here suggesting both loud sound and keen strife. Cp. *Il.* 12. 436 *ἐπὶ ἶσα μάχη τέτατο πτόλεμός τε*: 23. 375 *ἵπποισι τάθη δρόμος*: Aesch. *Pers.* 574 *τεῖνε δὲ δυσβάϋκτον* | *βοᾶτιν τάλαιναν αὐδάν.*—**πάταγος**, *clatter* of arms (a word expressive of the sound), as distinguished from *βοή*, a human cry; cp. Her. 7. 211 *οἱ δὲ βάρβαροι ὁρέοντες φεύγοντας βοῇ τε καὶ πατάγῳ ἐπήϊσαν.* The Argives began to retreat in the night: at dawn, the Thebans made a sally in pursuit of them, and turned the retreat into a rout.

ἀντιπάλῳ δυσχείρωμα δράκοντος, a thing hard to vanquish for him who was struggling against the (Theban) dragon,—*i.e.* for the Argive eagle. For the gen. after *ἀντιπάλῳ*, cp. Pind. *O.* 8. 94 *μένος γήραος ἀντίπαλον*, a spirit that wrestles with old age: Eur. *Alc.* 922 *ὑμεναίων γόος ἀντίπαλος*, wails contending with marriage-songs.

The interpretation of the passage turns primarily on two points.

(1) The **δράκων** certainly means the Thebans,—the *σπαρτοί* (*O. C.* 1534) sprung from the dragon's teeth sown by Cadmus, and thence called *δρακοντογενεῖς* (schol.), Ovid's *anguigenae* (*Met.* 3. 531): cp. 1125 *ἐπὶ σπορᾷ δράκοντος.* Poetry often represented a struggle between an eagle and a dragon or snake (*δράκων* could mean either, the 'dragon' being conceived as a sort of huge python); as *Il.* 12. 201, Hor. *Od.* 4. 4. 11.

(2) The **δυσ** in **δυσχείρωμα** must refer to difficulty experienced by the vanquished Argives, not by the victorious Thebans. The word must mean, then, '*a thing hard to overcome*,' not, '*a victory won with difficulty.*' In itself,

δυσχείρωμα might mean 'a thing achieved with difficulty'; but here the irony is clearly pointed against the routed Argives: the poet does not mean that the Thebans won with difficulty. Thus δυσχείρωμα is here the opposite of what Aesch. calls εὐμαρὲς χείρωμα, a thing easily subdued: *Ag.* 1326 δούλης θανούσης, εὐμαροῦς χειρώματος. The Theban πάταγος Ἄρεος was a thing which the Argives could not overcome.

The form of the word is in one respect unique. Every similar neuter noun compounded with δυσ is from a verb so compounded: as δυσέργημα, δυσημέρημα, δυσπράγημα, δυσσέβημα, δυστύχημα, δυσφήμημα, δυσχέρασμα, δυσχρήστημα, δυσώπημα. But there is no such verb as δυσχειρόω, 'to subdue with difficulty.' The noun has been boldly coined to express δυσχείρωτον πρᾶγμα.

127 ff. **μεγάλης**: 1350 μεγάλοι...λόγοι: Plato *Phaed.* 95 B μὴ μέγα λέγε: Verg. *Aen.* 10. 547 *Dixerat ille aliquid magnum.* —**ῥεύματι πολλῷ**, 'in a great stream': Aesch. *Pers.* 88 μεγάλῳ ῥεύματι φωτῶν (so *ib.* 412 ῥεῦμα Περσικοῦ στρατοῦ). Eur. *I. T.* 1437 παῦσαι διώκων ῥεῦμά τ' ἐξορμῶν στρατοῦ.

130 **χρυσοῦ καναχῆς ὑπεροπλίαις**, 'in the haughty pride of clanging gold.' ὑπεροπλίαις seems a certain correction of ὑπεροπτίας, and has justly won its way with recent edd. The word is fitting, since ὑπεροπλία is prop. 'overweening confidence in arms'; and Soph. has used the epic plur. with the epic ῑ, *Il.* 1. 205 ᾗς ὑπεροπλίῃσι: so too Theocr. ῑ, 25. 138 σθένεϊ ᾧ | ἠδ' ὑπεροπλίῃ Φαέθων μέγας. In post-Homeric poetry ὑπέροπλος is a freq. epith. of overweening strength (ἠνορέη, βίη, ἥβη, etc.). —Aesch., too, gives prominence to *gold* in picturing the Argive chiefs: Capaneus has golden letters on his shield (*Th.* 434), Polyneices has the image of a warrior in golden armour, with a golden legend (644, 660).—**καναχῆς**, of metal, as *Il.* 16. 105 πήληξ βαλλομένη καναχὴν ἔχε.

131 ff. **παλτῷ πυρί**, *i.e.* with the thunderbolt which Zeus brandishes in his hand before hurling it: Ar. *Av.* 1714 πάλλων κεραυνόν, πτεροφόρον Διὸς βέλος.—**βαλβίδων ἐπ' ἄκρων**, at his topmost goal, *i.e.* at his goal on the top of our wall. ἄκρων might mean merely 'uttermost,' but is rather associated in the poet's mind with the object meant by βαλβίδων. In Eur. *Ph.* 1180 Capaneus is struck by Zeus at the moment that he is surmounting the γεῖσα τειχέων, the coping of the walls. The βαλβῖδες were the posts, to which a rope was attached, marking

the point from which runners in the double foot-race (δίαυλος) set out, and to which they returned: hence both starting-point and goal.—**ὁρμῶντα**: for the partic. as subst., without either art. or τις, cp. *El.* 697 δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν: Plat. *Gorg.* 498 A ΚΑΛ. εἶδον. ΣΩ. τί δέ; νοῦν ἔχοντα λυπούμενον καὶ χαίροντα; The name of Capaneus could be left unmentioned, since the story was so famous. No leader of the Argive host, except Polyneices, is named in this play. The attack of Capaneus was said to have been made at the Ἠλέκτραι πύλαι on the s. side of Thebes (Aesch. *Th.* 423, Paus. 9. 9. 8). His fall from the scaling-ladder, as the lightning struck him, was often represented in art.—**νίκην**, cogn. acc. with **ἀλαλάξαι**, to raise the cry ἀλαλαί for victory: Ar. *Av.* 1763 ἀλαλαί, ἰὴ παιήων, | τήνελλα καλλίνικος.

134 **ἀντιτύπᾳ**, restored by Porson (*Adv.* p. 169) for ἀντίτυπα, is certainly right. Adjectives in ος, compounded with a prep., are oft. of three terminations in epic poetry, as ἀμφιελίσση, ἀμφιρύτη, ἀντιθέη (*Od.* 13. 378), ἀμφιβρότη (*Il.* 2. 389), ὑποδεξίη (*Il.* 9. 73), etc. The dramatists could admit some such forms, esp. in lyrics; thus they have ἡ ἐναλία as well as ἡ ἐνάλιος, ἡ ἐννυχία as well as ἡ ἐννύχιος. As regards the sense, ἀντίτυπος was regularly used of hard surfaces, which, as it were, *repel* that which strikes them. **ταντταλωθείς**, '*swung*,' that is, sent flying through the air from the edge of the wall on which he was just setting foot. The word expresses the force with which the thunderbolt struck him, just as ἀντιτύπᾳ expresses the crash when he struck earth. This form of the verb occurs only here.

135 ff. **πυρφόρος**, 'torch in hand': so of Prometheus (*O. C.* 55, where see n.) and Artemis (*O. T.* 207). Aesch. *Th.* 433 φλέγει δὲ λαμπὰς διὰ χερῶν ὡπλισμένη· | χρυσοῖς δὲ φωνεῖ γράμμασιν, πρήσω πόλιν.—**βακχεύων**: so oft. Eur. as *H. F.* 898 Λύσσα βακχεύσει: but this is the only place where Soph. connects *evil* frenzy with the name of a god whom this same Ode invokes (154).—**ῥιπαῖς...ἀνέμων.** Capaneus, breathing fury and slaughter, is likened to a deadly tempest. For ῥιπαί, 'blasts,' cp. 929 and *O. C.* 1248 n. So Aesch. *Th.* 63 πρὶν καταιγίσαι πνοὰς | Ἄρεως.

138 ff. **εἶχε δ' ἄλλᾳ τὰ μέν**, 'but those things indeed' (the threats of Capaneus) 'went otherwise' (than he had expected): **ἄλλα δ' ἐπ' ἄλλοις** μέγας Ἄρης ἐπενώμα, 'while to others great Ares assigned their several dooms,' etc. The poet has

described how *Zeus* smote the most formidable foe. As to the other Argive chiefs, he briefly adds that *Ares* struck them down by various deaths: *i.e.* they perished, not by a stroke from heaven, but in the course of battle.—**ἐπενώμα**: Aesch. *Eum.* 310 λάχη τὰ κατ' ἀνθρώπους | ὡς ἐπινωμᾷ στάσις ἁμά, apportions.—**στυφελίζων** (στῠφελός, 'firm,' στῠ́φω, to compress), 'striking heavily': *Il.* 1. 581 ἐξ ἑδέων στυφελίξαι.

δεξιόσειρος, 'right-hand trace-horse,' here means a vigorous ally, who does more than his own share of the work. Ares has brought the Theban chariot victoriously through the crisis of the race against its Argive rival. In the four-horse chariot-race the four horses were harnessed abreast: the two in the middle were under the yoke (ζύγιοι), being called ὁ μέσος δεξιός and ὁ μέσος ἀριστερός (schol. Ar. *Nub.* 122): the two outside horses drew in traces (σειραῖοι). The chariot went down the right-hand side of the course, turned sharply from right to left at the distance-post (καμπτήρ, νύσσα), and came back down the left side. Hence, at the turning-point, the right-hand trace-horse had most work to do; and the best horse was put in that place. Cp. *El.* 721 (at the turning-post) δεξιόν τ' ἀνεὶς | σειραῖον ἵππον εἶργε τὸν προσκείμενον.

141 ff. **ἑπτὰ λοχαγοί.** In *O. C.* 1313 ff. the list agrees with that of Aesch.,—Amphiaraus, Tydeus, Eteoclus, Hippomedon, Capaneus, Parthenopaeus, Polyneices. (Adrastus, who escaped, is not counted as one of the seven.) Capaneus, though not slain by human hand, is included, since he was vanquished. Amphiaraus, according to the legend which Soph. recognises in *El.* 837, was swallowed up by the earth, but seems here to be reckoned among those who fell in fight (cp. n. on *O. C.* 1313).—**ἴσοι πρὸς ἴσους**, instead of saying simply πρὸς ἑπτά,—a common idiom: Eur. *Ph.* 750 ἴσους ἴσοισι πολεμίοισιν ἀντιθείς: Her. 1. 2 ἴσα πρὸς ἴσα: 9. 48 ἴσοι πρὸς ἴσους: Plat. *Legg.* 774 C ἴσα ἀντὶ ἴσων.

Ζηνὶ τροπαίῳ, to Zeus who makes a τροπή, or rout, of enemies. Eur. *El.* 671 ὦ Ζεῦ πατρῷε καὶ τροπαῖ' ἐχθρῶν ἐμῶν. So he is invoked after a victory, *Her.* 867. (In *Tr.* 303 ὦ Ζεῦ τροπαῖε is usu. taken as = ἀποτρόπαιε, 'averting.')—**πάγχαλκα τέλη**, 'tributes of panoplies,' as *Tr.* 238 Heracles dedicates βωμοὺς τέλη τ' ἔγκαρπα Κηναίῳ Διΐ, *i.e.* 'dues of fruits,'—alluding to the τέμενος of which the produce was given to the god (*ib.* 754). It was the ordinary practice to set up a τρόπαιον (old Att. τροπαῖον) after a victory, on the spot where

it had been won, or, in the case of a sea-fight, on the nearest land (Thuc. 2. 92). Such a trophy ordinarily consisted of shields, helmets, and weapons, conspicuously displayed on wooden supports, and dedicated, with an inscription, to a deity. Part of the armour would be affixed to the walls of Theban temples (cp. Aesch. *Ag.* 577, *Th.* 276).

144 ff. πλὴν τοῖν στυγεροῖν, 'wretched' (as *Ph.* 166): not, 'hateful,' nor, 'filled with hate.' Of the seven Argive leaders, Polyneices was the only one who could not properly be said to have been vanquished, since he was not more vanquished than victorious. But, in excepting him, the poet associates him with the brother who was his victim as well as his conqueror. Thus ἑπτὰ...ἔλιπον..., πλὴν τοῖν στυγεροῖν, is a lax way of saying, 'defeat befell each of the seven Argive leaders, except *in the case of* the two brothers,'—in which an Argive leader and a Theban leader slew *each other*.—πατρός, etc., gen. of origin (38).—καθ' αὑτοῖν = κατ' ἀλλήλοιν. Cp. Dem. or. 40 § 29 ὧν ἂν ἐν αὑτοῖς διενεχθῶσι γυνὴ καὶ ἀνήρ. Plat. *Prot.* 347 D λέγοντάς τε καὶ ἀκούοντας ἐν μέρει ἑαυτῶν.—δικρατεῖς λόγχας, two spears, each of which was victorious over the wielder of the other. So *Ai.* 251 δικρατεῖς Ἀτρεῖδαι, two Atreidae, each of whom is a king. That is, δικρατεῖς is equiv. to two distinct epithets (δύο and κρατοῦσαι): cp. *O. C.* 1055 διστόλους... ἀδελφάς, two journeying sisters: *ib.* 17 πυκνόπτεροι = many, and feathered (n.): see *O. T.* 846 n.—στήσαντε, having set in position, *levelled*, against each other. The Homeric δόρυ was chiefly a missile; here the λόγχη is used for thrusting.

148 f. ἀλλὰ γάρ, 'but since,' like ἀλλ' οὐ γάρ (*O. C.* 988 n.), can be used with or without an ellipse. Here there is no ellipse, since ἐπέλθωμεν follows (153), and γάρ introduces by anticipation the reason given by ἦλθε. Below, 155, there is an ellipse,—'But (let us cease), for Creon comes'; where γάρ might be rendered '*indeed*.'—μεγαλώνυμος: schol. ἡ μεγάλην περιποιοῦσα δόξαν: the personified Nikè is 'of great name,' because victory is glorious.—πολυαρμάτῳ implies warlike renown, as well as wealth and splendour (cp. 845). Already in *Il.* 4. 391 the Cadmeans are 'urgers of horses' (κέντορες ἵππων): so *Scut. Herc.* 24 Βοιωτοὶ πλήξιπποι: Pindar *Ol.* 6. 85 has πλάξιππον...Θήβαν, *Isthm.* 7. 20 φιλαρμάτου πόλιος (as elsewhere χρυσάρματος, εὐάρματος). Critias, speaking of the inventions for which various cities were famous, says (fr. 1. 10) Θήβη δ' ἁρματόεντα δίφρον συνεπήξατο πρώτη.—ἀντιχαρεῖσα, with

gladness responsive to that of Thebè. The goddess Nikè has come to meet the victors, and their joy is reflected in her radiant smile. χαρεῖσα here refers to the *outward manifestation* of joy, not merely to the feeling in the mind. Thus ἀντί expresses the *answer* of smile to smile, as in ἀντιλάμπω of light to light, or in ἀντιφθέγγομαι of sound to sound.

150 ff. ἐκ...πολέμων τῶν νῦν, 'after the recent wars.' For ἐκ, cp. *Ph.* 271 ἐκ πολλοῦ σάλου | εὕδοντ', sleeping, after long tossing on the sea. For νῦν referring to the recent past (='just now'), cp. Dem. or. 18 § 13 ἡλίκα νῦν ἐτραγῴδει καὶ διεξῄει: Xen. *An.* 7. 1. 26 ἀναμνησθέντας τὰ νῦν ἤδη γεγενημένα (*i.e.* the events of the Peloponnesian war, which had ended four years before).—θέσθαι (L), as infin. for imperative (*O. C.* 481 n.), has a certain solemnity which seems to make it better here than θέσθε, though the latter is not excluded by ἐπέλθωμεν.—παννυχίοις, since a παννυχίς was esp. grateful to the city's tutelar god Dionysus (1147), whose rites are νύκτωρ τὰ πολλά (Eur. *Bacch.* 486).—ὁ Θήβας (gen. sing.) ἐλελίχθων, = ὁ τὴν Θήβης χθόνα ἐλελίζων, shaking the ground of Thebes (with his dances): for the objective gen., cp. *O. C.* 333 λόγων αὐτάγγελος.—Βάκχιος = Βάκχος, as Eur. *Bacch.* 225 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου, and oft.—ἄρχοι *sc.* τῆς χορείας (schol.). Cp. 1146.

155 ff. ἀλλὰ...γάρ: see on 148.—νεοχμὸς νεαραῖσι. Neither adj. is suspicious; *new* events have made a *new* ruler; and the doubled adj. is quite in the poet's manner. Cp. 1266 νέος νέῳ ξὺν μόρῳ: *Ai.* 735 νέας | βουλὰς νέοισιν ἐγκαταζεύξας τρόποις: *O. C.* 475 οἰὸς...νεαρᾶς νεοπόκῳ μαλλῷ: *ib.* 1259 γέρων γέροντι συγκατῴκηκεν πίνος: *Tr.* 613 καινῷ καινὸν ἐν πεπλώματι, etc. Though νεαρός usu. = 'young,' it occurs also in the sense of 'novel,' as in Pindar's νεαρὰ ἐξευρεῖν (*N.* 8. 20). An anapaest or spondee, meaning 'ruler,' has probably dropped out before νεοχμός. Either ἄρχων or ταγός is possible.—θεῶν...συντυχίαις, fortunes *sent by* the gods,—the possessive gen. denoting the authors, just as it can denote the parents: cp. *Ph.* 1116 πότμος...δαιμόνων. ἐπὶ συντυχίαις means that the fortunes are the *conditions* which have made Creon king: this ἐπί with dat. of attendant circumstance sometimes = our 'in,' as *O. C.* 1268 ἐπ' ἔργοις πᾶσι (n.), sometimes 'for,' as Ar. *Eq.* 406 πῖν' ἐπὶ συμφοραῖς (*i.e.* to celebrate them), cp. *El.* 1230: here we could say, '*under* the new dispensations of the gods.'

158 ff. **μῆτιν ἐρέσσων**, *consilium animo volutans*, 'turning it over' busily in the mind. *ἐρέσσειν*, to ply the oar, is fig. said of putting a thing in lively motion, as Eur. *I. A.* 139 *ἐρέσσων σὸν πόδα.* Then also of activity in speech, as *Ai.* 251 *ἐρέσσουσιν ἀπειλάς*, 'they *ply* threats' (utter them repeatedly and loudly): or, as here, in thought. Cp. 231.—(*Not*, 'speeding his counsel hitherward,' *i.e.* coming to disclose it: '*advolvens*, *i.e.* patefacturus,' Ellendt.)—**σύγκλητον**, specially convoked;—implying that there were other and regularly appointed seasons at which the king met the *γέροντες* in council. At Athens four meetings of the *ἐκκλησία* were regularly held in each *πρυτανεία* (a period of 35 or 36 days): these were *κύριαι* (though the term may once have been restricted to the *first* of them), or *νόμιμοι.* An extraordinary meeting was *σύγκλητος* or *κατάκλητος*: and *σύγκλητος* is one of those words which, though a technical term at Athens, could still be used by Attic poets without any prosaic local allusion being felt,—just as they used *πρύτανις, ἐπιστάτης, ἄρχων, ψήφισμα*, etc.—**προὔθετο**, 'proposed,' is another example. The presidents of the ecclesia were said *γνώμας προθεῖναι* when they invited a discussion. Thuc. 6. 14 *ὦ πρύτανι...γνώμας προτίθει αὖθις Ἀθηναίοις*, 'lay the question again before the assembly.' *Id.* 3. 42 *τοὺς προθέντας τὴν διαγνώμην.* Here, **λέσχην** is not the meeting, but the discussion which is to take place there: thus the poet's phrase, true to Attic usage, corresponds with *γνώμας προθεῖναι* rather than with *ἐκκλησίαν προθεῖναι.* Herod. uses *λέσχη* of a public discussion (9. 71): cp. *O. C.* 167. The midd. **προὔθετο** suggests Creon's personal interest in the question: the active would denote the mere act (see on 8 *θεῖναι*). Cp. 1249. *προτίθεσθαι* more oft. denotes what one proposes *to* oneself.—**κοινῷ κ. πέμψας**, lit. having sent (notice of the meeting) by means of a summons addressed to each of us. The *κήρυγμα* is the mandate which *κήρυκες* carried to each of the fifteen elders,—not, of course, a public proclamation: cp. 164. For the absolute *πέμπω*, cp. Thuc. 5. 43 *πέμπει εὐθὺς ἐς Ἄργος ἰδίᾳ*: and so often.

162—331 *First* ἐπεισόδιον. *Creon, the new king, enters from the central door of the palace. Recognising the loyalty which the elders had shown to his predecessors, he expresses his own conception of the duty which a king owes to the State. He then announces the edict which, in accordance with that conception, he has published concerning the two brothers. The Chorus submissively acknowledge his right to do so, but express no*

approval. A guard now arrives (223), *and announces that the king's edict has already been violated by an unknown hand, which has strewn dust upon the corpse of Polyneices. Creon dismisses him with threats of a dreadful death for him and for his fellows, if they fail to discover and produce the offender.*

162—210 There is a general dramatic analogy between this speech and that of Oedipus in *O. T.* 216—275. In each case a Theban king addresses Theban elders, announcing a stern decree, adopted in reliance on his own wisdom, and promulgated with haughty consciousness of power; the elders receive the decree with a submissive deference under which we can perceive traces of misgiving; and, as the drama proceeds, the elders become spectators of calamities occasioned by the decree, while its author turns to them for comfort.

162 ff. **τὰ μὲν δὴ πόλεος . . ὑμᾶς δ'.** The perils of the war are now over; the affairs of civil government claim my next care; and I have therefore sent for you, the nearest supporters of my throne.—**πόλεος** occurs only here in Soph., but twice in the trimeters of Aesch. (*Th.* 218, *Suppl.* 344), and thrice in those of Eur. (*Or.* 897, *El.* 412, *Ion* 595). Eur. has also in trimeters ὄφεος (*Bacch.* 1027, 1331, *Suppl.* 703), and κόνεος (*Cycl.* 641). In Comedy we find ὕβρεος (Ar. *Th.* 465, *Plut.* 1044), and φύσεος (*Vesp.* 1282, 1458).—**πολλῷ σάλῳ σείσαντες.** Cp. *O. T.* 22. The image of the State as a ship dates in Greek literature from Alcaeus (whom Horace copied, *Carm.* 1. 14), fr. 18. Aesch. often uses the image (*Th.* 2, 62, 208 etc.). Creon returns to it at 189. It is peculiarly well suited to his point,—the unity of the public interest.—**ὤρθωσαν**, made *upright*, 'righted': but below 167, ὤρθου = was keeping *straight*: cp. on 83.

164 f. **ἐκ πάντων**, (chosen) 'out of all,' **δίχα** *adv.* (with ἱκέσθαι) apart from them: cp. 656 πόλεως . . ἐκ πάσης μόνην, 1137 τὰν ἐκ πασᾶν τιμᾷς: *El.* 1351 ὅν ποτ' ἐκ πολλῶν ἐγὼ | μόνον προσηῦρον πιστόν. In other places, where δίχα is *prep.* with gen., we find it similarly connected with another expression of like purport, as *Ai.* 749 ἐκ...κύκλου | . . μεταστὰς οἶος Ἀτρειδῶν δίχα.—**ἔστειλ' ἱκέσθαι**: lit., by means of messengers I *caused* you *to set forth*, so that you should come (epexeg. inf.): *Ph.* 60 οἵ σ' ἐν λιταῖς στείλαντες ἐξ οἴκων μολεῖν. But στέλλεσθαι (midd.) 'to summon *to oneself*' (*O. T.* 434): cp. n. *O. T.* 860.—**τοῦτο μέν**, answered by τοῦτ' αὖθις: see 61 n.—**σέβοντας**, like μένοντας (169), part. of the imperf., = ὅτι ἐσέβετε:

so 1192: *O. T.* 835 τοῦ παρόντος (n.): and cp. on *O. C.* 1565 f.—**θρόνων . . κράτη**, powers belonging to the throne: cp. 60, 173.

167 ff. **ἡνίκ' Οἰδίπους** κ.τ.λ. The only obscurity arises from the use of the plur. **κείνων** in 168. **κείνων παῖδας** ought to mean, 'the descendants of Laïus and Oedipus,' viz. Eteocles and Polyneices. But, as the sentence stands, it must mean, 'the offspring of Laïus and of Oedipus *respectively*'; viz. Oedipus, the son of Laïus; Eteocles and Polyneices, the sons of Oedipus.—**ἐμπέδοις φρονήμασιν**, with steadfast sentiments (of loyalty), modal dat., as oft. προθυμίᾳ, εὐνοίᾳ, φρονήματι (Thuc. 2. 62), etc. Soph. could have said ἐμπέδους φρονήμασιν, as he has said συντρόφοις | ὀργαῖς ἔμπεδος (*Ai.* 639): but **ἐμπέδοις** is better here, both (*a*) because a series of accusatives has preceded, and (*b*) because, as μένοντας has already marked their constancy, we now want an epithet for their φρονήματα.

170 ff. **ὅτε** causal, *O. T.* 918 n.—**πρὸς διπλῆς μ.**: cp. 14 n.: for πρὸς, 51 n.: for **διπλῆς . . μίαν**, 13 n.—**παίσαντες . . πληγέντες**. In Attic prose the verb 'to strike' usu. had as pres. τύπτω (or παίω), fut. τυπτήσω (or πατάξω), aor. ἐπάταξα, aor. pass. ἐπλήγην. The aor. of παίω is mainly a poetical word, used in tragedy, more rarely in comedy, and by Xen. In Attic prose ἔπαισα is usu. the aor. of παίζω. Meineke proposed πλήξαντες here, but that aor. (except in comp. with a prep.) is almost unknown to classical Attic. The aorist pass. παισθέντες also, though it occurs twice in Aesch., is very rare. —**αὐτόχειρι . . μιάσματι**, the stain of a kinsman's murder (see on 52, and cp. 1176): cp. Aesch. *Th.* 849 κακὰ | αὐτοφόνα. **σύν**, as 1266 νέῳ ξὺν μόρῳ: *O. C.* 1663, σὺν νόσοις: Pind. *O.* 2. 42 σὺν ἀλλαλοφονίᾳ.

173 f. **ἐγὼ . . δή**, I *now*: where δή nearly = ἤδη, *O. T.* 968 n. Aesch. *Eum.* 3 (after Gaia came Themis) ἣ δὴ τὸ μητρὸς δευτέρα τόδ' ἕζετο | μαντεῖον.—**κράτη**: cp. 166.—**γένους κατ' ἀγχιστεῖα τῶν ὀλ.**, 'by nearness of kinship to the dead,' γένους ἀγχιστεῖα forming one notion, on which the genit. τῶν ὀλ. depends, as on words meaning 'near.' The neut. plur. ἀγχιστεῖα (only here) would most properly mean 'rights' or 'privileges' of such nearness (cp. ἀριστεῖα, πρωτεῖα, etc.), but seems here to be merely a poetical equiv. for the abstract ἀγχιστεία. In Attic law ἀγχιστεία was any degree of relationship on which a claim to an inheritance could be founded in the absence of a will otherwise disposing of it. Creon

succeeds as the nearest male relative. Aesch., Soph., and Eur. ignore the Boeotian legend which gave a son, Laodamas, to Eteocles (Her. 5. 61), and a son, Thersander, to Polyneices (id. 4. 147, etc.). The sisters represent the ἐσχάτη ῥίζα (599).

175 ἀμήχανον δέ. 'You were loyal to the kings whose successor I am. Now (δέ) a man cannot be really known until he has been tried in office. (I do not, therefore, ask you to pledge your loyalty to me until I have been so tested.) I will, however, tell you the principles which I intend to observe.' Thus δέ merely marks the transition to a new topic. It is not directly adversative, as if he meant: 'You were loyal to my predecessors, *but* I do not yet ask you to be loyal to me.' On that view, however, the general connection of thoughts would remain the same.

176 ψυχήν, 'soul,' the man's moral nature generally: φρόνημα, the 'spirit' of his dealing in public affairs, according as his aims are lofty or mean, his policy bold or timid (cp. 207 τοιόνδ' ἐμὸν φρόνημα): γνώμην, the intellectual aspect of the man, his ability and judgment. In Her. 5. 124 ψυχὴν οὐκ ἄκρος, 3. 14 διεπειρᾶτο αὐτοῦ τῆς ψυχῆς, the word = 'fortitude.' But the usage of Soph. favours the more general sense here: cp. 227, 929, *Ai.* 1361 σκληρὰν...ψυχήν, *El.* 219 σᾷ δυσθύμῳ τίκτουσ' αἰεὶ | ψυχᾷ πολέμους. Plato has the phrase τῆς ψυχῆς τὴν γνώμην for 'the intellect' (*Legg.* 672 B).

177 ἀρχαῖς, duties of administration. It might be explained as a generic plur. of ἀρχή, in the sense of 'sovereignties,' as Isocr. or. 3 § 15 αἱ μοναρχίαι, § 16 τὰς τυραννίδας, etc.: but it seems truer to say that the Athenian poet was thinking of public offices or magistracies. νόμοισιν has a general sense: the king is concerned with νόμοι both as νομοφύλαξ and as νομοθέτης: but, as the context suggests, it is of law-*giving* that Creon is more particularly thinking.—ἐντριβής, *exercitatus*: Plat. *Legg.* 769 B ἐντριβής γε οὐδαμῶς γέγονα τῇ τοιαύτῃ τέχνῃ. φανῇ 'be found,' without ὤν, as Pind. *P.* 5. 107 πέφανταί θ' ἁρματηλάτας σοφός: Thuc. 1. 8 Κᾶρες ἐφάνησαν (were found to be). Cp. Arist. *Eth. N.* 5. 3 πολλοὶ γὰρ ἐν μὲν τοῖς οἰκείοις τῇ ἀρετῇ δύνανται χρῆσθαι, ἐν δὲ τοῖς πρὸς ἕτερον ἀδυνατοῦσιν. καὶ διὰ τοῦτο εὖ δοκεῖ ἔχειν τὸ τοῦ Βίαντος, ὅτι ἀρχὴ ἄνδρα δείξει· πρὸς ἕτερον γὰρ καὶ ἐν κοινωνίᾳ ἤδη ὁ ἄρχων. Besides Bias of Priene, others of the ἑπτὰ σοφισταί,—as Chilon, Pittacus, Solon,—had this saying ascribed to them. Shaksp. *Jul. Caes.* ii. 1. 12 *He would be crown'd:—How that*

might change his nature, there's the question....The abuse of greatness is, when it disjoins | Remorse from power.

178 ff. ἐμοὶ γάρ. A ground for the preceding statement is introduced by γάρ, though the compression of the thought slightly obscures the connection. 'A man cannot be known until he has been tested in power. *For* (γὰρ) a man in power may easily be deterred by fear of unpopularity from pursuing the counsels best for the State: and if he is so deterred, *I* think him worthless.' πᾶσαν...πόλιν, the whole city, as 656 πόλεως...ἐκ πάσης, 776 πᾶσα...πόλις, *Ai.* 851 ἐν πάσῃ πόλει (in the hearing of all the city). In prose the art. would have been added (cp. Thuc. 7. 29 τῇ πόλει πάσῃ, 4. 87 ξυμπάσῃ τῇ πόλει, 2. 65 ἡ ξύμπασα πόλις).—μὴ...ἅπτεται, not οὐ, since the relative clause is general ('*such* an one *as* does not...,' Lat. *qui* with subjunct.): cp. *O. C.* 1175 ἃ μὴ | χρῄζεις.—ἐκ φ. του: cp. 111 νεικέων ἐξ ἀμφιλόγων.—ἐγκλῄσας ἔχει (cp. 22), = a perf., in the sense 'has shut once for all,' 'keeps shut.' Distinguish the prose idiom, Dem. or. 9 § 12 Φερὰς...ἔχει καταλαβών, *has seized, and keeps.*—νῦν τε καὶ πάλαι, an emphatic formula ('seems, and has always seemed'), *El.* 676, *Ph.* 966: cp. *El.* 1049 πάλαι δέδοκται ταῦτα κοὐ νεωστί μοι: *Il.* 9. 105 οἷον ἐγὼ νοέω, ἠμὲν πάλαι ἠδ' ἔτι καὶ νῦν.

182 f. μείζον': whoever recognises a friend as *more important* than his country, *i.e.* with stronger claims upon him: ἀντὶ τῆς...πάτρας instead of the simple gen., or ἤ with accus., as *Tr.* 576 ὥστε μήτιν' εἰσιδὼν | στέρξει γυναῖκα κεῖνος ἀντὶ σοῦ πλέον. Cp. 638 (γάμος) μείζων φέρεσθαι, more important to win: *O. T.* 772 τῷ γὰρ ἂν καὶ μείζονι | λέξαιμ' ἂν ἢ σοί..., 'to whom more important,' *i.e.* with a better claim on my confidence,—nearer and dearer.—οὐδαμοῦ λέγω 'I reckon of no account': Aesch. *Pers.* 497 θεοὺς δέ τις | τὸ πρὶν νομίζων οὐδαμοῦ, τότ' ηὔχετο. Eur. *Andr.* 210 Σκῦρον οὐδαμοῦ τίθῃς (*nullo in numero habes*). Xen. *Mem.* 1. 2. 52 ὥστε μηδαμοῦ παρ' αὐτοῖς τοὺς ἄλλους εἶναι πρὸς αὐτόν, 'so that the rest *were nowhere* with them in comparison to him.' So οὐδενὸς λόγου (or ἐν οὐδενὶ λόγῳ) ποιεῖσθαι, ἐν οὐδεμιᾷ μοίρᾳ ἄγειν, etc.

184 ἐγὼ γάρ. Here, as in ἐμοὶ γάρ above (178), γάρ introduces a reason; but here, again, the connection is obscured by the form of the sentence. The reason is contained in τοῦτο γιγνώσκων κ.τ.λ. (188). 'I have no esteem for a man who prefers popularity or private friendship to the good of the

State (178—183); *for* (184) I well know that all private welfare depends on the welfare of the State; and so I should never commit the faults which I have just condemned in others.'

185 **οὔτ' ἂν σιωπήσαιμι.** Applied in the actual case, Creon's words mean, 'I should never be deterred by fear of popular murmurs (cp. 692 ff.) from publishing such an edict as this against burying Polyneices, when I clearly saw that otherwise a disastrous precedent would be set. And though Polyneices was my nephew, I should never allow myself to recognise as friend or kinsman a man who had borne arms against the country.'

186 **στείχουσαν ἀστοῖς.** Demosthenes paraphrases this by *στείχουσαν ὁμοῦ* (or. 19 § 248); whence Dobree and Shilleto surmised that he read *ἆσσον* (cp. *O. C.* 312 *στείχουσαν ἡμῶν ἆσσον*). But the *ἄτη* which Aeschines saw approaching was the interference of Philip in the Sacred War,—his action against the Phocians. If Demosthenes had said *στείχουσαν ἀστοῖς*, this must have seemed to refer to the fellow-citizens of Aeschines,—the Athenians. The orator therefore modified the poet's phrase by substituting **ὁμοῦ**,—a word vague enough to suggest the concern of other Greek states besides Phocis in the peril.—**ἀντὶ τῆς σωτηρίας**, added for emphasis; 'ruin, *and not* welfare, which a king is bound to promote.' (The art. **τῆς** is merely generic, as in *τὴν ἄτην*.) So *Tr.* 267 *φανεὶς δὲ δοῦλος ἀνδρὸς ἀντ' ἐλευθέρου*, a slave, and not a free man (as he ought to be): *O. T.* 1490 *κεκλαυμέναι* | *πρὸς οἶκον ἵξεσθ' ἀντὶ τῆς θεωρίας*.

187 f. **ἄνδρα δυσμενῆ χθονός**; cp. Plat. *Lysis* 213 B *τὸ φίλον ἂν εἴη φίλον τοῦ φιλουμένου...τὸ μισοῦν ἄρα πάλιν ἐχθρὸν τοῦ μισουμένου.* Andoc. or. 1 § 96 (in a *νόμος*) *πολέμιος ἔστω Ἀθηναίων.*—**ἐμαυτῷ** with **φίλον.** Some MSS. of Dem. (or. 19 § 247) give *ἐμαυτοῦ* in the quotation, but here the dat. is clearly better. **θείμην** 'hold': cp. Tyrt. 12. 1 *οὔτ' ἂν μνησαίμην οὔτ' ἐν λόγῳ ἄνδρα τιθείμην.*

189 f. **ἡ σῴζουσα**, 'who bears us safe.' *σῴζειν* was esp. said of a ship or its captain: cp. Plat. *Gorg.* 511 D *ἐὰν . . ἐξ Αἰγίνης δεῦρο σώσῃ*, if she (*ἡ κυβερνητική*) has carried us safely from Aegina to Athens.—**ταύτης κ.τ.λ.** It is only while she remains upright, as we sail on board of her, that we can make real friends. **ὀρθῆς** (like *ὤρθωσαν* in 163) refers to the ship maintaining a safe stability, as opposed to capsizing: the

contrast is given by ὑπτίοις . . σέλμασιν . . ναυτίλλεται in 716. So Cic. *Ep. ad Fam.* 12. 25. 5 *ut rectam teneamus* (navem).—τοὺς φίλους ποιούμεθα, we make the friends (whom we really make): since friends made at the cost of endangering or wrecking the ship of the State cannot properly be considered friends at all: they are φίλοι ἄφιλοι. For the use of the art., cp. Thuc. 2. 40 οὐ . . πάσχοντες εὖ ἀλλὰ δρῶντες κτώμεθα τοὺς φίλους.

191 νόμοισι, here, rules of conduct, principles, as *El.* 1043; cp. *O. C.* 907.—αὔξω, pres. (used also in Attic prose): the Attic fut. was αὐξήσω. The pres. here expresses purpose ('I intend to make Thebes prosperous'). Cp. Plat. *Legg.* 731 A φιλονεικείτω δὲ ἡμῖν πᾶς πρὸς ἀρετήν· ὁ γὰρ τοιοῦτος αὔξει τὰς πόλεις.

192 f. ἀδελφὰ τῶνδε, 'an edict in accord with these principles,' cp. Plat. *Phaedr.* 276 D ὅσα τούτων ἀδελφά.—τῶν ἀπ' Οἰδίπου. In regard to origin, ἐκ is properly said of parents, ἀπό of ancestors: Isocr. or. 12 § 81 τοὺς μὲν ἀπὸ θεῶν τοὺς δ' ἐξ αὐτῶν τῶν θεῶν γεγονότας. Cp. 466, 471, 1066; *Ph.* 260 παῖ πατρὸς ἐξ Ἀχιλλέως. *Ai.* 202 χθονίων ἀπ' Ἐρεχθειδᾶν. But poetry oft has ἀπὸ of the parent, as *O. C.* 571 κἀφ' ὅτου πατρὸς γεγώς: while, again, ἐκ oft. denotes merely the stock (including progenitors above the parent): cp. 1056: so ἀγαθοὶ καὶ ἐξ ἀγαθῶν (Plat. *Phaedr.* 246 A), etc. The poetical indifference on this point is well seen in fr. 104, where τοὺς μὲν δυσσεβεῖς κακῶν τ' ἄπο | βλαστόντας is opposed to τοὺς δ' ὄντας ἐσθλοὺς ἔκ τε γενναίων ἅμα | γεγῶτας.

195 f. δορί was the ordinary Attic form, occurring in prose (as Thuc. 1. 128, 4. 98), and was prob. used by Soph. as well as δόρει, which metre requires in *O. C.* 620 (n.), 1314, 1386: cp. n. on *O. C.* 1304.—τὰ πάντ' ἐφαγνίσαι, to perform all due rites over the grave; *i.e.* to make the proper offerings to the dead (ἐναγίσματα, *O. C.* 402 n.), esp. libations, χοαί. For ἐπί in the compound cp. *El.* 440 χοὰς | οὐκ ἄν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε: *O. C.* 484 τάσδ' ἐπεύχεσθαι λιτάς, *i.e.* 'over' the rite. ἐφαγνίσαι is the reading of L; the force of the prep. is rightly given in the glosses, ἐπὶ τῷ τάφῳ ἁγνίσαι τὰ πάντα, and ἐπὶ τῷ τάφῳ ὁσίως ποιῆσαι. Though ἐφαγνίζειν is not elsewhere extant, there seems no reason to question it.

197 τοῖς ἀρίστοις, implying that, in his case, the αὐτόχειρ μίασμα (172) is to make no difference. Cp. *Ai.* 1379, where Odysseus offers to join in funeral honours to Ajax (notwith-

standing his offence), μηδὲν ἐλλείπειν, ὅσον | χρὴ τοῖς ἀρίστοις ἀνδράσιν πονεῖν βροτούς.—ἔρχεται κάτω: the χοαί were supposed to pass through the earth, and to be drunk by the spirits of the dead: Aesch. *Ch.* 164 ἔχει μὲν ἤδη γαπότους χοὰς πατήρ: cp. *Od.* 10. 94, Eur. *Hec.* 535 ff. The dat., as *O. T.* 711 χρησμὸς . . ἦλθε Λαΐῳ.

198 L has Πολυνείκην here, but Πολυνείκη in *O. C.* 375. Both forms are sound. From about 400 B.C. the Attic tendency of proper names in -ης was to pass from the 3rd to the 1st declension. Attic inscriptions of *circ.* 410—350 B.C. give the acc. in -ην more often than that in -η. From *c.* 350 to 30 B.C. the gen. in -ου is far more frequent than that in -ους. Even proper names in -κλέης, which kept the acc. in -κλέα to *c.* 300 B.C., afterwards formed it in -κλῆν. (No Attic inscript. gives -κλῆ.)—λέγω: see n. on 32 λέγω γὰρ κἀμέ.

199 ff. γῆν πατρῴαν . . καὶ θεοὺς . . πρῆσαι: cp. Aesch. *Th.* 582 (of Polyneices) πόλιν πατρῴαν καὶ θεοὺς τοὺς ἐγγενεῖς | πορθεῖν, στράτευμ' ἐπακτὸν ἐμβεβληκότα. But πέρσαι, for πρῆσαι, would be a needless change here. 'To burn his country' means 'to burn his native city': so *O. C.* 1421 πάτραν κατασκάψαντι, when thou hast laid thy native city in ruins. θεοὺς πρῆσαι is to burn the gods' temples and the ancient wooden images (βρέτη) therein: cp. Her. 8. 109 ἐμπιμπράς τε καὶ καταβάλλων τῶν θεῶν τὰ ἀγάλματα. Aesch. *Pers.* 809 οὐ θεῶν βρέτη | ᾐδοῦντο συλᾶν οὐδὲ πιμπράναι νεώς.—θ. τοὺς ἐγγενεῖς, of the *race*, here in a large sense, of the Cadmean stock: while θεοὶ πατρῷοι are usu. rather the gods of one's own *family* (*O. C.* 756 n.). Cp. *El.* 428 πρός νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν.—κατελθών, not καταχθεὶς ὑπὸ τῆς πόλεως: on the shield of Polyneices, Dikè was portrayed saying, κατάξω δ' ἄνδρα τόνδε (Aesch. *Th.* 647).—ἠθέλησε μέν . . ἠθέλ. δέ, rhetor. epanaphora (*O. C.* 610 φθίνει μέν . . φθίνει δέ). Since πάσασθαι cannot govern γῆν . . καὶ θεούς, ἠθέλησε μὲν should in strictness have preceded γῆν.—πρῆσαι. Prose would have used ἐμπρῆσαι, though Thuc. has the pres. part. of the simple form (6. 94 πίμπραντες).—κατ' ἄκρας, here in its proper sense, of a town being sacked 'from top to bottom' (*Il.* 13. 772): cp. *O. C.* 1241 n.—αἵματος κ. πάσασθαι (πατέομαι), denoting the extreme of savage hatred; *Il.* 4. 35 ὠμὸν βεβρώθοις Πρίαμον: 24. 212 τοῦ ἐγὼ μέσον ἧπαρ ἔχοιμι | ἐσθέμεναι: Theogn. 349 τῶν εἴη μέλαν αἷμα πιεῖν.—τοὺς δὲ . . ἄγειν, as if τῶν μέν had preceded αἵματος. *O. T.* 1228 ὅσα | κεύθει, τὰ δ'

αὐτίκ' εἰς τὸ φῶς φανεῖ. *Tr.* 117 στρέφει, τὸ δ' αὔξει. *Il.* 22. 157 παραδραμέτην, φεύγων, ὁ δ' ὄπισθε διώκων.

205 ff. ἐὰν δ': see on 29. Construe, ἄθαπτον, αἰκισθέντ' ἰδεῖν, 'mangled for all to see,' δέμας καὶ πρὸς οἰωνῶν καὶ πρὸς κυνῶν ἐδεστόν, 'in the body (acc. of respect) which birds and dogs devour.'—δέμας of a corpse, as 903, *El.* 756, Eur. *Or.* 40 etc.: in Hom. always of the living, who has σῶμα only of the dead: in Attic σῶμα is said of either.—ἰδεῖν: the *aor.* inf., as in the epic θαῦμα ἰδέσθαι, since the aor. suggests the moment at which the startling sight catches the eye, whereas the pres. inf. would suggest continued gazing.

207 f. φρόνημα: on 176.—ἔκ γ' ἐμοῦ, 'by an act of mine' (cp. 63, 93), while ἔν γ' ἐμοί in a negative sentence = (not) if I can help it (*O. C.* 153).

208 The MSS. have τιμὴν προέξουσ' . . τῶν ἐνδ., shall *have* honour *before* the just, schol. ἕξουσι πρὸ τῶν δικαίων. But after προέχειν 'to have the advantage,' the *point* of advantage was regularly expressed by the *dat.*: see examples on *O. C.* 1007.

210 τιμήσεται: cp. on 93.

211 f. Dindorf's κἀς (καὶ ἐς) for καί, though not certain, with the least change gives a satisfactory construction. Soph. has this crasis in fr. 428 φίλων τε μέμψιν κεἰς θεοὺς ἁμαρτάνειν. Cp. Plat. *Rep.* 538 B παράνομόν τι δρᾶσαι ἢ εἰπεῖν εἰς αὐτούς ('with regard to them'). For the place of the prep., cp. 367, *O. T.* 734 Δελφῶν κἀπὸ Δαυλίας.—There is much in favour of the view that Κρέον in v. 211 has displaced an infin., such as παθεῖν, λαβεῖν, λαχεῖν, ποιεῖν, or τὸ δρᾶν. The Chorus say—'Such is my lord's pleasure. And, of course, he can do as he seems him good.' Their tone is sufficiently interpreted by vv. 216, 220, 278. Cp. Her. I. 119 (Harpagns to Astyages) ἔφη... ἀρεστὸν εἶναι πᾶν τὸ ἂν βασιλεὺς ἔρδῃ. The Chorus do not oppose Creon; but they feel a secret misgiving: they wish at least to remain passive.

213 f. In παντί πού γ' the enclitic που closely adheres to παντί, and γε emphasises the whole expression; as in *El.* 1506, ὅστις πέρα πράσσειν γε τῶν νόμων θέλει, the γε emphasises the whole phrase πέρα πράσσειν. The transposition σοί γ'...που is open to the objection that παντί, not σοί, claims the chief emphasis.—Though the antecedent (ἡμῶν) to χὠπόσοι ζῶμεν is understood, πέρι can stand at the end of the verse, since such a relative clause was felt almost as a noun-case: see

on 35. Cp. Eur. *Ion* 560 ἦ θίγω δῆθ' οἵ μ' ἔφυσαν; (= τῶν φυσάντων).

215 ὡς ἂν...ἦτε, 'see then that ye be,' can be explained only by an ellipse of ἐπιμελεῖσθε or the like. After verbs of 'taking care,' the usu. constr. is ὅπως with fut. indic.; but ὡς ἂν with subj. is sometimes found, as Xen. *Hipparch.* 9. 2 ἐπιμελεῖσθαι ὡς ἂν πραχθῇ...ἢν μή τις ἐπιμελῆται ὡς ἂν ταῦτα περαίνηται. In elliptical phrases, where a precept or charge is given (ὅρα, etc., being understood), the regular constr. is ὅπως with fut. ind., as Lys. or. 1. 21 ὅπως τοίνυν ταῦτα μηδεὶς ἀνθρώπων πεύσεται. The elliptical ὅπως μή with subjunct. is different,—'take care *lest*,'—a deferential way of hinting an objection (Plat. *Crat.* 430 D), like the simple elliptical μή with subjunct. *O. C.* 1180. Since, however, ἐπιμελεῖσθαι could be followed by ὡς ἂν with subjunct., it is conceivable that Soph. should write ὡς ἂν σκοποὶ ἦτε instead of the usual ὅπως σκοποὶ ἔσεσθε.—**σκοποί**, φύλακες, who watch to see that no one breaks the edict.—**τῶν εἰρημένων**, the commands: cp. Aesch. *Ag.* 1620 σωφρονεῖν εἰρημένον, Her. 7. 26 εἴρητο συλλέγεσθαι...στρατόν.

216 f. **πρόθες τοῦτο**, set him this as a task (cp. 1249), **βαστάζειν**, for him to take in hand (*suscipiendum*); the act. inf. as *O. C.* 231 πόνον...ἀντιδίδωσιν ἔχειν. For the lit. sense of the verb cp. *Ai.* 827 ὥς με βαστάσῃ | πεπτῶτα (raise me).—**τοῦ νεκροῦ γ'**, 'of the *corpse*,' though ἐπίσκοποι τῶν ἀστῶν are still needed.

218 f. **τί δῆτ' ἂν ἐπεντέλλοις** = τί δῆτ' ἂν εἴη...ὃ ἐπεντέλλεις; 'what is this further charge that thou would'st give?' cp. *O. C.* 647 μέγ' ἂν λέγοις δώρημα: *Ph.* 26.—**ἐπιχωρεῖν**, *accedere*, 'to join their side': Thuc. 4. 107 δεξάμενος τοὺς ἐθελήσαντας ἐπιχωρῆσαι ...κατὰ τὰς σπονδάς.—**ἀπιστοῦσιν** = ἀπειθοῦσιν: 381, 656.—**τάδε**, cogn. acc.: cp. 66.

220 ff. **ὃς** (instead of ὥστε) **ἐρᾷ**, a constr. most freq. in negative sentences, usu. with ὅστις (Dem. or. 1 § 15 τίς οὕτως εὐήθης ἐστὶν...ὅστις ἀγνοεῖ), or ὃς ἂν and opt. (Plat. *Rep.* 360 B οὐδεὶς ἂν γένοιτο οὕτως ἀδαμάντινος, ὃς ἂν μείνειεν). But it occurs also in affirmative sentences, as Eur. *Andr.* 170 ἐς τοῦτο δ' ἥκεις ἀμαθίας...ἣ...τολμᾷς. Cp. Her. 4. 52.—**καὶ μὴν** (lit. 'and verily') here confirms the last speaker's remark by adding an assurance that disobedience does indeed mean death; while **γε** after **μισθός** emphasises that word. 'And I can tell you that the requital of disobedience is that.' For καὶ μήν so used, cp. *O. T.* 836, 1004 f., *El.* 556.—**τὸ κέρδος**, 'gain,' *i.e.* as ἐλπίδων

shows, the prospect of gain, with the generic art. (cp. 1242): so fr. 749 τὸ κέρδος ἡδύ, κἂν ἀπὸ ψευδῶν ἴῃ.—διώλεσεν, gnomic aor.

223 ἐρῶ μὲν οὐχ: cp. on 96.—ὅπως = ὅτι, as *O. T.* 548: cp. *El.* 963 μηκέτ' ἐλπίσῃς ὅπως | τεύξει. This use is rare in Attic prose (for after θαυμάζω, etc., ὅπως = 'how'), though freq. in Her., as 2. 49 οὐδὲ φήσω ὅκως...ἔλαβον. Yet cp. Plat. *Euthyd.* 296 E οὐκ ἔχω ὑμῖν πῶς ἀμφισβητοίην...ὅπως οὐ πάντα ἐγὼ ἐπίσταμαι.

224 ff. ἐξάρας (ᾱ), the aorist participle, because, as ἐξ- shows, the notion is, 'having set in nimble movement' (at starting). Cf. Eur. *Tro.* 342 μὴ κοῦφον αἴρῃ βῆμ' ἐς 'Αργείων στρατόν.—φροντίδων, possessive gen. with ἐπιστάσεις, halts belonging to thoughts, *i.e.* caused by them. Others understand, 'halts *for* thought' (made in order to reflect),—which is less simple. Cp. Arist. *De Anim.* I. 3 (p. 407ᵃ 32) ἡ νόησις ἔοικεν ἠρεμήσει τινὶ καὶ ἐπιστάσει (halt) μᾶλλον ἢ κινήσει.—ὁδοῖς, locative dat.; cp. *O. C.* 553 ὁδοῖς | ἐν ταῖσδ', 'in this my coming.'—κυκλῶν = περιστρέφων.

227 ψυχὴ γὰρ ηὔδα κ.τ.λ. The naïveté consists in the direct quotation of what his ψυχή said, rather than in the statement that it spoke; thus Hor. *Sat.* I. 2. 68 (quoted by Schneid.) is really similar,—*Huic si...Diceret haec animus.* Take πολλά with μυθουμένη only. I do not think that ηὔδα...μυθουμένη was meant to mark garrulity; the language is not homely enough: rather it is simply,—'found a voice, speaking many things.' ἔφη λέγων is not similar (*Ai.* 757).—Cp. Launcelot Gobbo in Shaksp. *Merch.* 2. 2: *Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me...My conscience says, 'Launcelot, budge not.' 'Budge,' says the fiend. 'Budge not,' says my conscience.*

228 ff. τάλας...τλήμων, nom., not voc., because each is rather a comment ('hapless that thou art!') than properly an address: so *O. C.* 185 ὦ τλάμων, *ib.* 753 ὦ τάλας ἐγώ, Eur. *Med.* 61 ὦ μῶρος.—μένεις is better than μενεῖς, since, '*are you* tarrying again?' (his halts having been frequent, 225) is more graphic than, '*will you* tarry again?'—αὖ cannot mean here, 'on the contrary' (*i.e.* instead of going on).—πῶς...οὐκ, as *O. T.* 937, 976, etc.—ἀλγυνεῖ, pass.: cp. on 93 ἐχθαρεῖ.

231 ἑλίσσων, turning over and over in the mind: cp. on 158 ἐρέσσων.—ἤνυτον (*sc.* τὴν ὁδόν), gradually made my way (impf.); whereas ἤνυσα would have suited a quick journey. Cp. this impf. in Plat. *Symp.* 127 C οὐδαμῇ ταύτῃ ἤνυτον, 'they

could make no progress by that means.' Soph. has this tense also in *Tr.* 319 (ἔργον ἤνυτον): cp. below, 805. In Dem. or. 21 § 104 our MSS. give οὐδὲν ἤνυε. For the use of the verb in ref. to journeys, cp. Thuc. 2. 97 (ὁδὸς) ἡμερῶν ἀνδρὶ εὐζώνῳ τριῶν καὶ δέκα ἀνύσαι. The Attic *pres.* seems to have been ἀνύτω as = 'to accomplish,' or 'to make way,' but ἀνύειν as = 'to hasten.'

σχολῇ βραδύς, reluctantly and slowly; the opposite of σὺν σπουδῇ ταχύς (*Ph.* 1223), with eagerness and speed. σχολῇ oft. = 'at a slow pace' (πορεύεσθαι, Xen. *An.* 4. 1. 16; ὑποχωρεῖν, Thuc. 3. 78). As βραδύς could mean 'sluggish' (*O. C.* 306), we might here refer σχολῇ to pace, and βραδύς to reluctance; but, though the common use of σχολῇ in regard to pace helps to make it suitable here, it is better, in this context, to give σχολῇ the moral and βραδύς the physical sense. For σχολῇ combined with another word in such an expression, cp. Polyb. 8. 30 σχολῇ καὶ βάδην ποιεῖσθαι τὴν πορείαν. There is no lack of point. Such a messenger ought to have come σπουδῇ ταχύς.

233 τέλος γε μέντοι, *at last*, however; γε emphasising the word before it: *O. T.* 442 n.—ἐνίκησεν, impers., as Thuc. 2. 54 ἐνίκησε δὲ...λοιμὸν εἰρῆσθαι (the opinion prevailed that...): Her. 6. 101 ἐνίκα μὴ ἐκλιπεῖν τὴν πόλιν. That μολεῖν should not be regarded as the subject to ἐνίκησε, is shown by such an example as Her. 8. 9 ἐνίκα τὴν ἡμέρην ἐκείνην αὐτοῦ μείναντάς τε καὶ αὐλισθέντας μετέπειτα νύκτα μέσην παρέντας πορεύεσθαι, where the length of the interval excludes such a view. The personal constr. occurs below, 274; cp. Thuc. 2. 12 ἦν...Περικλέους γνώμη...νενικηκυῖα.

234 σοί with μολεῖν. In Attic prose a dat. of the person after ἔρχομαι is freq., and oft. can be rendered (as here) only by '*to*,' though it is properly rather a dat. of interest. Thus Thuc. 1. 13 Ἀμεινοκλῆς Σαμίοις ἦλθε = 'A. came to the Samians,' though the primary notion is, 'the Samians enjoyed the advantage of A.'s coming' (to build triremes for them). So id. 1. 27 ὡς αὐτοῖς...ἦλθον ἄγγελοι: Plat. *Prot.* 321 C ἀπορούντι δὲ αὐτῷ ἔρχεται Προμηθεύς. In poetry this dat. is freely used after verbs of motion, but the idea of interest is always traceable; cp. 186 n. Aesch. *P. V.* 358 ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος. So here, μολεῖν σοί is not strictly a mere equiv. for μολεῖν πρὸς σέ, but implies Creon's interest in the news. The notion is, 'to come and place myself at your disposal.' For

the emphatic place of σοί, cp. 273 (and 46 n.): for the pause after the first syllable of the verse, 250, 464.—κεἰ, '*and* if': not, '*even* if.' If καί were taken as = '*even*,' there would be a very harsh asyndeton, whether the stop were at σοί, or (as Nauck places it) after μολεῖν. It is true that καί could mean '*even*,' without causing an asyndeton, if we adopted Wecklein's tempting φράσων for φράσω δ': but the latter is confirmed by *O. T.* 302 εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως (where see n.),—δέ introducing the apodosis after a concessive protasis. For κεἰ as = '*and* if,' cp. *Ai.* 447, 1057. The transposition κεἴ σοι is improbable, as destroying the significant emphasis and pause on σοί.—τὸ μηδέν, what is as nought,—a tale of simple discomfiture: since he can only report the deed, without giving any clue to the doer. Cp. *Tr.* 1107 κἂν τὸ μηδὲν ὦ: *Ai.* 1275 ἤδη τὸ μηδὲν ὄντας ἐν τροπῇ δορός.

235 f. τῆς ἐλπίδος, not 'hope,' but 'the hope'—defined in next v.—δεδραγμένος is certain. *Il.* 13. 393 κόνιος δεδραγμένος (and 16. 486). Diod. 12. 67 δράξασθαι καιροῦ. (Cp. Shaks. *Per.* I. I. 49 *Gripe not at earthly joys.*) Here the phrase is meant to be homely.—τὸ μὴ παθεῖν ἄν = ὅτι οὐ πάθοιμι ἄν, depending on ἐλπίδος...δεδρ. as = ἐλπίζων: for the art. with infin., cp. 78 n.—τὸ μόρσιμον: *i.e.* if you do kill me, then it was my destiny to be killed.

237 f. ἀνθ' οὗ, 'on account of which': *O. T.* 264 ἀνθ' ὧν: *El.* 585 ἀνθ' ὅτου.—τὸ γὰρ | πρᾶγμ': cp. on 67. γάρ prefaces the statement: *O. T.* 277 n.: cp. below, 478, 999.

241 f. εὖ γε στοχάζει κ.τ.λ.: 'yes, you take your aim well, and seek to fence yourself round against the charge.' The mark at which the man aims is his own safety; and this is explained by the next phrase. Commentators have made difficulties by assuming that the metaphors of στοχάζει and ἀποφράγνυσαι must be harmonised into a single picture,—as of an archer shooting from covert. But in fact there is a rapid transition from one to the other; the second interprets the first; and all that is common to them is their military source. στοχάζομαι was familiar in a sense akin to that which it has here: cp. Plat. *Lach.* 178 B στοχαζόμενοι τοῦ συμβουλευομένου ἄλλα λέγουσι παρὰ τὴν αὑτῶν δόξαν (trying to hit the thought of the person who consults them): Polyb. 6. 16 ὀφείλουσι δὲ ἀεὶ ποιεῖν οἱ δήμαρχοι τὸ δοκοῦν τῷ δήμῳ καὶ μάλιστα στοχάζεσθαι τῆς τούτου βουλήσεως. So here the verb suggests a designing person, whose elaborate preamble covers a secret aim. Creon

is quick to suspect bribery (221). Cp. 1033 ὥστε τοξόται σκοποῦ | τοξεύετ' ἀνδρὸς τοῦδε.—κἀποφράγνυσαι. Inscriptions of the 5th cent. B.C. show φάρξαι (not φράξαι) to have been the old Attic. aor. (Meisterhans p. 89), and so ναύφαρκτος, etc.: but the analogy of the pres. φράττω recommends φράγνυμι rather than φάργνυμι. For the constr., cp. Thuc. 8. 104 ἐβούλοντο ἀποφάρξασθαι αὐτοὺς οἱ ἐναντίοι (to shut them off).

242 δηλοῖς δ' ὥς τι σ., 'clearly thou hast something strange to tell': see on 20.

243 f. τὰ δεινά, dangers,—*i.e.* the κακὰ ἔπη (277) which he brings: γάρ (yes, I am cautious) for, etc.—ποτ', *tandem aliquando*, *O. T.* 335 n.—ἀπαλλαχθείς, 'having been removed,' *i.e.* 'having taken yourself off'; cp. Ar. *Vesp.* 484 ἆρ' ἄν, ὦ πρὸς τῶν θεῶν, ὑμεῖς ἀπαλλαχθεῖτέ μου;

245 ff. καὶ δή, without more ado: *O. C.* 31 n.—θάψας, because the essential rite was the throwing of earth on the body: cp. on 80, and below, 256.—The καί in κἀπί is 'and' (rather than 'both,' answering to καί in 247); it introduces an explanation of θάψας.—διψίαν, as Aesch. *Ag.* 495 πηλοῦ ξύνουρος διψία κόνις: Lucr. 2. 376 *bibula...arena.*—κἀφαγιστεύσας (καὶ ἀ.) ἃ χρή, *i.e.* having made the due offerings, perh. flowers (*El.* 896), or στέφη of wool. We may doubt whether the poet thought of any χοαί as having been poured by Antigone at this first visit; see n. on 429.—ἀφαγιστεύσας and ἐφαγιστεύσας are equally possible; but I prefer the former, because here, as v. 256 suggests, the idea is that of ἀφοσιωσάμενος,—having avoided an ἄγος by satisfying religion: see on 196 ἐφαγνίσαι.

248 ff. ἀνδρῶν: he does not think of women.—οὔτε του γενῇδος...οὐ δικέλλης. For the enclitic του so placed, cp. 20 n.: for οὔτε...οὐ, *O. C.* 972 n. γενῇς, γενῇς (only here), is prop. an adj., an implement with a γένυς (jaw), or blade: *El.* 485 ἀμφάκης γένυς, the two-edged blade (of a bronze axe). Hesych. γενῇδα· ἀξίνην, πέλεκυν (referring, as the acc. shows, to some other passage): and here the γενῇς is prob. the same as the ἀξίνη below (1109), which was to be used in raising the mound (1203). We may render 'pickaxe,' since this properly has a blade as well as a point. The γενῇς would break the hard surface. Then the earth would be thrown up (ἐκβολή) with the δίκελλα, which was a sort of heavy two-pronged hoe, used, like the Roman *ligo* or *bidens*, in hoeing up soil: the μάκελλα (μία, κέλλω to drive forward) being a like tool with one prong. The σμινύη was like the δίκελλα, a two-pronged hoe. 'Mattock'

is the nearest word for it. 'Spade' would better suit ἄμη (or the Homeric λίστρον), though this was prop. rather a shovel. For the combination cp. Shaks. *Tit. Andr.* 5. 3. 11 *'Tis you must dig with mattock and with spade.*—**δικ. ἐκβολή**, throwing up of earth by mattock (possessive gen. denoting the subject, γῆ ἣν ἡ δ. ἐκβάλλει): **ἐκβ.**, abstract for concrete, like τροφή for θρέμμα (*O. T.* 1 n.). In Mod. Greek ἐκβολάδες is a mining term, 'out-put.'—The epithets **στύφλος** ('hard,' cp. 139), and **χέρσος** 'dry,' tell something which the preceding words, and the following **ἀρρώξ**, would not alone have told; viz. why no foot-prints were traceable.—**ἐπημαξευμένη**, lit. 'traversed (*i.e.* furrowed) by a carriage' with its (four) wheels, = τροχοῖς ἁμάξης κεχαραγμένη: **ἐπ-**, not ἐφ-, since as Eusth. says (on *Il.* 18. 485) τὸ...ἅμαξα οἱ μὲν παλαιοὶ ψιλοῦσι, οἱ μέντοι νεώτεροι Ἀττικοὶ ἐδάσυναν. (Cp. n. on ἀπήνη, *O. T.* 753.)—**ἀλλ' ὁ ἐργάτης ἄσημός τις ἦν**, 'but the doer was one who left no trace': for τις added to the predicate, where the subject has the art., cp. *O. T.* 618, Aesch. *Theb.* 491 ὁ σηματουργὸς δ' οὔ τις εὐτελὴς ἄρ' ἦν: Ar. *Pl.* 726 ὡς φιλόπολίς τίς ἐσθ' ὁ δαίμων καὶ σοφός.

253 f. It is still the early morning of the day on which the drama opens. The Argives having fled in the night, Creon had published his edict shortly before dawn. Antigone had done her deed in the short interval between the publication of the edict and the beginning of the watch over the corpse. **ὁ πρῶτος ἡμεροσκόπος**, the man who took the first watch of this day, was the first who had watched at all. If a sentinel had been near the body, Ant. must have been seen. The other men were somewhere near. (Afterwards, they all watched, 413.) **ἡμεροσκ.**, in prose ἡμεροφύλαξ (Xen. *H.* 7. 2. 6), as opp. to νυκτοφύλαξ (id. *An.* 7. 2. 18).—**δείκνυσι...παρῆν**: historic pres. combined with past tense; cp. Lys. or. 1 § 6 ἐπειδὴ δέ μοι παιδίον γίγνεται, ἐπίστευον ἤδη καὶ πάντα τὰ ἐμαυτοῦ ἐκείνῃ παρέδωκα.—**δυσχερές**, not merely 'perplexing,' but 'distressing' (*Ai.* 1395), since they foreboded punishment. So **δυσχέρεια**, *molestia* (*Ph.* 473).

255 f. **ὁ μὲν** 'the dead man' answered by σημεῖα δ' (257).—**τυμβήρης μὲν οὔ** (cp. on 96), not entombed: *i.e.* there was no τύμβος, indicating that the ashes had been buried beneath it (1203): the body itself lay there, though covered over with dust. **τυμβ.**, prop., 'provided with a mound,' but below, 946, merely = 'tomb-like'; and so in Ar. *Th.* 889 Euripides says **τυμβήρεις** ἕδρας, 'seat on a tomb.'—**λεπτὴ δ'...ἐπῆν**, instead of **λεπτῇ** δὲ **κόνει** κεκαλυμμένος

(as in *Ph.* 545 δοξάζων μὲν οὐ, | τύχῃ δὲ...ὁρμισθείς): for this introduction of a new finite verb, where a participial clause was expected, cp. 813 ff.—ἄγος φεύγοντος ὥς *sc.* τινος (*O. T.* 629 οὔτοι κακῶς γ' ἄρχοντος, n.): the gen. is not absol., but possessive, denoting the author: 'as of (*i.e.* from) one avoiding.' ἄγος, the guilt incurred by one who passed by an unburied corpse without throwing earth on it: οἱ γὰρ νεκρὸν ὁρῶντες ἄταφον, καὶ μὴ ἐπαμησάμενοι κόνιν, ἐναγεῖς εἶναι ἐδόκουν. Aelian *Var. Hist.* 5. 14 νόμος καὶ οὗτος Ἀττικός, ὃς ἂν ἀτάφῳ περιτύχῃ σώματι ἀνθρώπου πάντως ἐπιβάλλειν αὐτῷ γῆν· θάπτειν δὲ πρὸς δυσμὰς βλέποντας. It was remembered as a disgrace to Lysander that, having put to death some prisoners of war, οὐδὲ ἀποθανοῦσιν ἐπήνεγκε γῆν (Paus. 9. 32. 6). Cp. id. 1. 32. 5 πάντως ὅσιον ἀνθρώπου νεκρὸν γῇ κρύψαι. Hor. *Carm.* 1. 28. 33 *precibus non linquar inultis, Teque piacula nulla resolvent... licebit Iniecto ter pulvere curras.*

257 f. θηρός, here a wild beast, as dist. from domesticated animals (cp. 1081): more often the term excludes only birds and fishes.—του with θηρός also: Eur. *Hec.* 370 οὔτ' ἐλπίδος γὰρ οὔτε του δόξης ὁρῶ | θάρσος παρ' ἡμῖν.—οὐ σπάσαντος, cp. 1003.

259 ff. λόγοι δ'...φύλακα, 'and evil words flew fast.' The regular form would be, λόγοις κακοῖς ἐρροθοῦμεν ἐν ἀλλήλοις, ἐλέγχοντες φύλαξ φύλακα (or ἄλλος ἄλλον), φύλαξ being the part in apposition with the whole (ἡμεῖς). '*They disputed*, some saying this, some that,' often appears in Greek as '*there was a dispute*,' etc., without causing οἱ μὲν...οἱ δέ to be changed into the gen. absol. Her. 8. 74 πολλὰ ἐλέγετο,...οἱ μὲν ὡς... χρέον εἴη ἀποπλέειν, Ἀθηναῖοι δέ etc. Thuc. 4. 23 ὑπ' ἀμφοτέρων...ἐπολεμεῖτο, Ἀθηναῖοι μὲν περιπλέοντες..., Πελοποννήσιοι δέ etc. Aesch. *P. V.* 200 στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο,| οἱ μὲν θέλοντες...οἱ δέ etc. (This illustrates the use of ἐν ἀλλήλ. here, but is less bold, since the nom. is sing.) Eur. *Ph.* 1462 ἦν δ' ἔρις στρατηλάταις, | οἱ μὲν πατάξαι...οἱ δέ etc. *Bacch.* 1131 ἦν δὲ πᾶσ' ὁμοῦ βοή, | ὁ μὲν στενάζων...αἱ δέ etc. For ἐρρόθουν, of a confused noise of angry tongues, cp. 290. ῥόθος (onomatop.) is said of a rushing noise of waves, or of oars dashed into them, etc.: then fig., Aesch. *Pers.* 406 Περσίδος γλώσσης ῥόθος, of an unintelligible jargon.—ἐλέγχων, questioning (434, *O. T.* 333, 783: *El.* 1353), here, in the sense of 'accusing.'—κἂν ἐγίγνετο: and blows would have come at last,—had not the matter been settled by the proposal mentioned at 268. τελευτῶσ', 'at last,' the adverbial use, found even with

another partic., as Thuc. 6. 53 τυραννίδα χαλεπὴν τελευτῶσαν γενομένην.—ὁ κωλύσων: cp. *O. T.* 297.

262 f. ἦν...οὐξεργ., was the doer (in the belief of his comrades).—ἐναργής, *manifestus facti*: *O. T.* 535 λῃστής τ' ἐναργής.—ἀλλ' (ἕκαστος), evolved from οὐδείς: fr. 327 ἐμοὶ δ' οὐδεὶς δοκεῖ | εἶναι, πένης ὤν, ἄνοσος, ἀλλ' ἀεὶ νοσεῖν. Dem. or. § 74 μηδεὶς φθόνῳ τὸ μέλλον ἀκούσῃ, ἀλλ', ἂν ἀληθὲς ᾖ, σκοπείτω.—ἔφευγε μὴ εἰδέναι, pleaded in defence that he knew nothing of it,' 'disclaimed knowledge.' For this pregnant use of φεύγειν cp. Aesch. *Suppl.* 390, where the Argive king says to the Danaides, whose cousins threaten to seize them under Egyptian law, δεῖ τοι σὲ φεύγειν κατὰ νόμους τοὺς οἴκοθεν | ὡς οὐκ ἔχουσι κῦρος οὐδὲν ἀμφὶ σοῦ: you must plead, in accordance with Egyptian law, that they have no right over you. So *defendere*, Cic. *In Pison.* 10. 5 *si triumphum non cupiebas, cuius tandem rei te cupiditate arsisse defendes?* ('will you plead?'). Note that this use (like the absol. legal sense, 'to be a defendant,' from which it comes) was necessarily restricted to *pres.* and *impf.*—μὴ (not οὐκ) εἰδέναι, as after verbs of denying, Ar. *Eq.* 572 ἠρνοῦντο μὴ πεπτωκέναι.—Only one other version is tenable, viz., 'shrank from knowing it'; but this could hardly be said in the sense, 'shrank from confessing that he knew it.'

264 μύδρους, lumps of red-hot iron. μύδρος = *a molten mass*, from rt μυδ, whence μύδος, 'moisture,' μυδάω, etc. It is probably the oldest trace in Greek of ordeals analogous to the mediaeval 'judgments of God.' The word μύδρος occurs elsewhere in connection with a solemn sanction for an oath. In Her. 1. 165 the Phocaeans μύδρον σιδήρεον κατεπόντωσαν, swearing not to return till it should float. Plut. *Aristid.* 25 ὁ δ' Ἀριστείδης ὥρκισε μὲν τοὺς Ἕλληνας καὶ ὤμοσεν ὑπὲρ τῶν Ἀθηναίων (to observe the defensive league against Persia, 479 B.C.), μύδρους ἐμβαλὼν ἐπὶ ταῖς ἀραῖς (in sanction of the curses on traitors) εἰς τὴν θάλατταν. I conceive that in these passages, as elsewhere, μύδρος has its proper sense, a *red-hot mass* of metal, and that the custom was symbolical of an older use of the μύδρος in ordeals by fire.

265 ff. πῦρ διέρπειν must here refer to a definite ordeal, by walking through a fire. The idea, at least, of such an ordeal appears in the familiar Attic phrase διὰ πυρὸς ἰέναι ('to go through fire and water'); Xen. *Symp.* 4. 16 ἔγωγ' οὖν μετὰ Κλεινίου κἂν διὰ πυρὸς ἰοίην, Ar. *Lys.* 133 διὰ τοῦ πυρὸς | ἐθέλω

βαδίζειν. But it is doubtful whether the actual use of any such ordeal in the historical age can be inferred from Dem. or. 54 § 40 *ἀξιοπιστότερος τοῦ κατὰ τῶν παίδων ὀμνύοντος καὶ διὰ τοῦ πυρός*, *i.e.* swearing that one is ready to undergo the test by fire. Cp. Verg. *Aen.* 11. 787 (the Hirpi): *medium freti pietate per ignem Cultores multa premimus vestigia pruna.*—Becker *Char.* 183 notices some other ordeals.—**θεοὺς ὁρκ.**, to swear by the gods; the acc. is cognate (the god being identified with the oath), like *ὅρκον ὀμνύναι*: Xen. *Cyr.* 5. 4. 31 *ταῦτα... ὄμνυμί σοι θεούς*.—**τὸ μήτε δρ.**: for the art., cp. 236.—**μήτ' εἰργασμένῳ**: the conjecture **μηδ'** is needless, since *μήτε* can be understood before *βουλεύσαντι*: see *O. T.* 239 n.

268 f. **πλέον**: cp. 40.—**λέγει**, between two past tenses: cp. 254.—**τις εἷς**. It is at first sight tempting to write *τις, εἷς ὃς πάντας*. But such emphasis on the idea of 'one against all' seems hardly appropriate here. And *τις εἷς* sometimes = *εἷς τις*: Thuc. 6. 61 *καί τινα μίαν νύκτα καὶ κατέδαρθον*: Plat. *Soph.* 235 B (*οὐκέτ' ἐκφεύξεται*) *τὸ μὴ οὐ τοῦ γένους εἶναι τοῦ τῶν θαυματοποιῶν τις εἷς*: *Parm.* 145 D *ἔν τινι γὰρ ἑνὶ μὴ ὂν οὐκ ἂν ἔτι που δύναιτο ἔν γε ἅπασιν εἶναι.*

270 ff. **προὔτρεψεν**, impelled, here = *ἠνάγκασε*: cp. *O. T.* 358 n.—**οὐ γὰρ εἴχομεν** *κ.τ.λ.*: 'for we did not know how to gainsay him, nor how, *if we did the thing* (advised by him), we could prosper.' As **ἀντιφωνεῖν** means *opposing* his suggestion, so **δρῶντες** means acting on it. The sense is, 'We could not refute him, and, on the other hand, we dreaded your anger if we followed his advice.' **εἴχομεν** has the same sense in both clauses. *ἔχω*, as = '*to know how*,' takes (1) an infin., or (2) a relat. clause with subjunct., as 1342, *Tr.* 705 *οὐκ ἔχω...ποῖ γνώμης πέσω*. This is merely an indirect form of the deliberative subjunct., *ποῖ γνώμης πέσω;* So here, *πράξαιμεν* would be *πράξωμεν* if the principal verb were in a primary tense. The direct question would be, *πῶς καλῶς πράξωμεν*, Carefully distinguish *ὅπως* (or *πῶς*) *ἂν* with optat. after this *οὐκ ἔχω*, as *Tr.* 991 *οὐ γὰρ ἔχω πῶς ἂν* | *στέρξαιμι*, I know not how I *could*. The two constructions are combined again in *Ai.* 428 *οὔτοι σ' ἀπείργειν οὐδ' ὅπως ἐῶ λέγειν* | *ἔχω*.

273 ff. *σοί* (cp. 234), rare for *εἰς σέ*. After *ἀναφέρω τι* the pers. is usu. expressed by *εἴς τινα* (less oft. by *ἐπί* or *παρά τινα*). In Mod. Greek *ἀναφορά* is used of an official 'report.'—**ταῦτ' ἐνίκα**: see on 233: the impf. differs from the aor. only as **ἐδόκει** ('seemed good') from **ἔδοξε** ('was resolved').—**πάλος**,

perh. taken by shaking lots in a helmet (cp. 396, *Ai.* 1285): **καθαιρεῖ**, reduces, *i.e.* 'condemns': Lys. or. 13 § 37 *τὴν... ψῆφον...τὴν...καθαιροῦσαν*, the vote of condemnation.—**τἀγαθόν**, ironical, whereas his second errand is a true *ἕρμαιον* (397).—**ἄκων οὐχ ἑκοῦσιν**: cp. *Tr.* 198 (the herald detained against his will by a throng of questioners) *οὐχ ἑκὼν ἑκοῦσι δὲ | ξύνεστιν.*—**οἶδ' ὅτι**, adverbial ('doubtless'), like *δῆλον ὅτι*, cp. 758: so used even in the middle of a clause, as Dem. or. 9 § 1 *πάντων, οἶδ' ὅτι, φησάντων γ' ἂν* ('when all, I know, would certainly admit,' etc.).

278 f. **ἐμοί**, ethic dat., 'for me.' **βουλεύει πάλαι**, 'has long been suggesting the doubt.' In poetry the act. can mean, not only 'to form a plan' (*O. T.* 619), or to *give* counsel (*ib.* 1417), but also, like the midd., to deliberate.—With **μή** supply *ἐστί*; cp. 1253; Plat. *Theaet.* 145 C *ὅρα μὴ παίζων ἔλεγεν*, look *whether he did not* speak (*i.e.* I suspect that he spoke) in jest. To supply *ᾖ* is also possible (cp. *O. C.* 1180), but less fitting here.—**τι**, adv., 'perchance': *O. T.* 969.—**θεήλατον**, sent by gods (*O. T.* 992 *θεήλατον μάντευμα*), *i.e. wrought* by them (cp. 285), since there was no trace of human agency (249). Cp. *O. C.* p. xxxv.—**ἡ ξύννοια**, 'my thoughts,' the art. being equiv. to a possessive pron., as 1089 f. *τὴν γλῶσσαν, τὸν νοῦν.* Cp. Plat. *Rep.* 571 E *εἰς σύννοιαν αὐτὸς αὑτῷ ἀφικόμενος.*—**πάλαι**, *i.e.* ever since the *φύλαξ* spoke (249).

280 **πρὶν ὀργῆς καί με μεστῶσαι**, 'before thou hast actually filled me with anger': **καί** has nothing to do with **πρίν**, but belongs solely to **μεστῶσαι**, a strong word, the stress on which makes it easier for the force of **καί** to pass over the enclitic **με**. Cp. *O. T.* 772 *τῷ γὰρ ἂν καὶ μείζονι | λέξαιμ' ἄν*: *ib.* 989 *ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ;* where in each case *καί* goes with the verb.—**μεστῶσαι**: Plat. *Rep.* 330 E *ὑποψίας...καὶ δείματος μεστός*, and so often.

284 ff. **πότερον κ.τ.λ.** Did they think him *good?* Or, thinking him *bad*, did they yet honour him?—**ἔκρυπτον** (*sc.* *γῇ*) = *ἔθαπτον*: the word is specially suitable here to the covering with dust (256). The impf. ('were for burying') refers to the motive present to the agent's mind when the act was undertaken: cp. 19 *ἐξέπεμπον* n.—**ἀμφικίονας ναούς**, temples surrounded by columns, an epith. marking their stateliness and splendour, as Eur. *Andr.* 1099 *ἐν περιστύλοις δόμοις* (of a temple), *I. T.* 406 *περικίονας ναούς.*—**κἀναθήματα**, votive offerings, such as gold and silver vessels of all kinds; statues; bronze

tripods, etc. (Cp. Her. 1. 50; Thuc. 6. 46; Isae. or. 7 § 41.) The wealth of Delphi in ἀναθήματα is already proverbial in *Il.* 9. 404: at Thebes the Ἰσμήνιον (*O. T.* 21) also seems to have been rich in them. After ἀνάθημα the gen. denotes either ὁ ἀναθείς (as more oft.), or, as here, the divine owner.—**γῆν ἐκείνων** (depending on **πυρώσων**), *i.e.* the territory of Thebes (cp. on 199), since the land belongs to the θεοὶ ἐγχώριοι and πολιοῦχοι: not merely the τεμένη attached to their shrines.—**νόμους διασκεδῶν**, to scatter the laws abroad, *i.e.* to shatter the fabric of civil order: cp. Tennyson, *Red ruin, and the breaking up of laws.* Cic. *Agr.* 2. 37 *disturbare...legem.* So διασκεδ. of breaking up a treaty (*O. C.* 620), or a king's power (*ib.* 1341). —**διασκεδῶν** would suit ἀναθήματα, but could not possibly be joined with γῆν (as if the latter meant 'State'): hence it must be taken with **νόμους** only.

288 **τοὺς κακοὺς τιμῶντας θεούς;** 'gods honouring the wicked'; owing to the natural emphasis on τοὺς κακούς, the ambiguity is only grammatical.

289 f. **ταῦτα**, the edict, depending on **μόλις φέροντες** (*aegre ferentes*): **καὶ πάλαι**, even from the moment when it was proclaimed; cp. 279, where πάλαι only refers back to 249.—**πόλεως ἄνδρες**, like γῆς τῆσδέ τις (*O. T.* 236 n.).—**ἐρρόθουν**, 'muttered': 259 n.—**ἐμοί**, against me, dat. of object, as after χαλεπαίνω, μέμφομαι, etc.—**κάρα σείοντες**, 'tossing the head,' in defiant menace (so *caput quassans*, Verg. *Aen.* 12. 894), instead of going quietly under the yoke. Plut. *Mor.* 170 E τοὺς τυράννους ἀσπάζονται,...ἀλλὰ μισοῦσι σιγῇ κάρα σείοντες (alluding to this v.). So, acc. to Suidas, *s.v.*, Soph. used ἀναχαιτίζειν (prop. said of a horse *throwing the mane back*, rearing) as = ἀπειθεῖν καὶ ἀντιτείνειν, 'to be restive.'—**ὑπο ζυγῷ.** Cp. Aesch. *Ag.* 1639 ζεύξω βαρείαις (ζεύγλαις).—**λόφον**, the back of the neck, a word used of draught animals (of the *human* nape, perh. only once, *Il.* 10. 573): hence, fig., Eur. fr. 175 ὅστις δὲ πρὸς τὸ πῖπτον εὐλόφως φέρει | τὸν δαίμον', οὗτος ἧσσόν ἐστ' ἀνόλβιος. id. *Tro.* 302 κάρτα τοι τοὐλεύθερον | ἐν τοῖς τοιούτοις δυσλόφως φέρει κακά, 'impatiently.' (Shaksp. *Henry VI.* Pt. III. 3. 1. 16 *yield not thy neck To fortune's yoke.*)—**δικαίως**, 'loyally.'—**ὡς** = ὥστε (*O. T.* 84): **στέργειν**, 'to be contented with.'

293 f. **τῶνδε**, masc., the malcontents (for **ἐκ**, cp. 63).—**τούτους**, the watchers of the corpse: the pronouns joined as in 39 (n.).—**εἰργάσθαι** is best taken with **ἐξεπίσταμαι**: cp. 1092 ἐπιστάμεσθα...αὐτὸν...λακεῖν. The inf., instead of the partic.,

with ἐπίσταμαι, seems unknown in Attic prose, except, of course, where the sense is 'to know how.' Cp. 472.

296 f. **νόμισμ'**, 'currency,' and so 'custom,' 'institution.' The primary and general sense of the word was almost confined to poetry (Aesch. *Th.* 269 Ἑλληνικὸν νόμισμα θυστάδος βοῆς), the special sense, 'current coin,' being the ordinary one. For the other sense, the usual word was νόμιμον (or νόμος). Hence in Ar. *Nub.* 247, when Socrates says, θεοὶ | ἡμῖν νόμισμ' οὐκ ἔστι, Strepsiades rejoins, τῷ γὰρ ὄμνυτ'; ἢ | σιδαρέοισιν, ὥσπερ ἐν Βυζαντίῳ (*i.e.* if gods are not *current* with you, do you swear by iron coin?): where the schol. remarks that νόμισμα meant ποτὲ μὲν τὸ νόμιμον ἔθος, ποτὲ δὲ τὸ κόμμα τοῦ τετυπωμένου χαλκοῦ.—**ἔβλαστε**: cp. *O. C.* 611 βλαστάνει δ' ἀπιστία.—**πορθεῖ**, 'sacks' (not merely, in a general sense, 'ruins'): money invites attack, and often purchases betrayal: cp. Hor. *Carm.* 3. 16. 13 *diffidit urbium Portas vir Macedo et subruit aemulos Reges muneribus.*—**τόδ'** (after τοῦτο: cp. 39) **ἄνδρας**, individual citizens, as distinguished from πόλεις. **ἐξανίστ. δόμων**, drives them from their cities by corrupt intrigue. Timocreon of Rhodes, when an exile, assailed Themistocles (Plut. *Them.* 21), as τοὺς μὲν κατάγων ἀδίκως, τοὺς δ' ἐκδιώκων, τοὺς δὲ καίνων, | ἀργυρίων ὑπόπλεως.

298 f. **τόδ' ἐκδ. καὶ παραλλάσσει**, this trains and perverts good minds of men, **ἵστασθαι πρὸς αἰσχρ. πράγμ.**, to address themselves to base deeds. παραλλάσσει = 'alters sideways'; *i.e.* causes to turn out of a straight course into an oblique course; hence, like παράγει, παραστρέφει, 'perverts.' Since παραλλάσσει implies a bad *training*, it can be followed, like ἐθίζει and like words, by an infin.: it is unnecessary, then, to make **ἵστασθαι**, in its relation to παραλλάσσει, merely epexegetic ('so that they set themselves'); though it might, of course, be so.—**ἵστασθαι πρός τι** means here, 'to *set oneself* facing it,' so 'to turn to it, address oneself to it,' just like τρέπεσθαι πρός τι: cp. Plat. *Rep.* 452 E πρὸς ἄλλον τινὰ σκοπὸν στησάμενος ἢ τὸν τοῦ ἀγαθοῦ, 'having set himself to some other aim,' etc.

300 f. **πανουργίας...ἔχειν**: showed men how to practise villanies. For ἔχειν of the moral habit, cp. *Od.* 1. 368 μνηστῆρες ὑπέρβιον ὕβριν ἔχοντες: *Il.* 9. 305 λύσσαν ἔχων ὀλοήν. The inf. might be expexegetic, but really depends on ἔδειξεν as implying 'taught': cp. Eur. *Med.* 195 οὐδεὶς λύπας | ηὕρετο...| ᾠδαῖς παύειν (has found out *how to*...).—**εἰδέναι**, 'to know,' *i.e.* to be conversant with (cp. on 71) **παντὸς ἔργου δυσσέβ.**, impiety

of (shown in) *any* deed, = πᾶν δυσσεβὲς ἔργον (cp. 603 λόγου τ' ἄνοια): for πᾶς, cp. *O. C.* 761 n. Note παντὸς ἔργ. after πανουργίας: the familar use of πανουργία extenuates the force to which etymology entitles it, while in πᾶν ἔργον that whole force is felt: so πᾶν ποιεῖν is stronger than πανουργεῖν, and πᾶν λέγειν than παρρησιάζεσθαι (Plat. *Apol.* 39 A ἐάν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν). Cp. *Ph.* 407 παντὸς ἂν λόγου κακοῦ | γλώσσῃ θιγόντα καὶ πανουργίας, where πάσης must be supplied, showing how πανουργία could be used without direct reference to its derivation.

302 f. ἤνυσαν: cp. 231.—χρόνῳ ποτέ, at some time or other: *i.e.* they will be caught sooner or later. Cp. *Ph.* 1041 τίσασθε, τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.—ἐξέπραξαν ὡς (= ὥστε, 292) with δοῦναι δίκην, 'made it sure that soon or late they shall pay the price,' as Aesch. *Pers.* 723 καὶ τόδ' ἐξέπραξεν, ὥστε Βόσπορον κλῇσαι μέγαν; The verb is here ironical.

304 ff. Ζεύς, in his quality of Βασιλεύς (Xen. *An.* 3. 1. 12), is fitly invoked by a king who vows that he will uphold the royal authority. Cp. 487.—ὅρκιος, adverbial: *O. C.* 1637 κατῄνεσεν τάδ' ὅρκιος (n.). Cp. 823 (λυγροτάταν).—τὸν αὐτόχειρα, the very man (248) whose hand strewed the dust, said with an emphasis corresponding to that with which the Guard had insisted on the absence of any clue (249). For αὐτο-, cp. 56, 172. τάφου = ταφῆς, as 490, 534, *O. T.* 1447: in a symbolical sense like that of θάψας (246).

308 f. μοῦνος: cp. *O. T.* 304 n.—'Death alone shall not suffice for you,' already implies a threat of torture. To make this threat explicit, πρὶν ἂν . . δηλώσητε is added, as if merely οὐ θανεῖσθε had preceded. '(You shall not die,) until you have first been hung up alive, and have revealed (the authorship of) this outrage.' They are to be suspended by the hands or arms, and flogged. Cp. *Ai.* 106 θανεῖν γὰρ αὐτὸν οὔ τί πω θέλω...πρὶν ἂν δεθεὶς πρὸς κίον' ἑρκείου στέγης...μάστιγι πρῶτον νῶτα φοινιχθεὶς θάνῃ. Ar. *Ran.* 618 ἐν κλίμακι δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν κ.τ.λ. Ter. *Phorm.* 1. 4. 43 *ego plectar pendens*. In Plat. *Legg.* 872 B a slave who has slain a free man is to be flogged, and then (if he does not die under the lash, ἐάνπερ βιῷ παιόμενος) put to death by other means. Other views of κρεμαστοί refer it to (1) *mere* suspension, as a torture, like that of Melanthius in *Od.* 22. 175: (2) stretching on a cross-like frame; cp. Alexis *ap.* Athen. 134 A ἥδιστ' ἀναπήξαιμ' αὐτὸν ἐπὶ ξύλου λαβών. Impalement (ἀνασταυρόω,

ἀνασκολοπίζω) is certainly not meant.—**ζῶντες κρεμαστοί**, 'suspended alive,' as ζῶν is oft. joined with another partic.: Xen. *An.* 2. 6. 29 οὐχ ὥσπερ οἱ ἄλλοι . . ἀποτμηθέντες τὰς κεφαλάς, ὅσπερ τάχιστος θάνατος δοκεῖ εἶναι, ἀλλὰ ζῶν αἰκισθεὶς ἐνιαυτόν.—**δηλώσηθ'**: as to the belief that torture was sure to wring the truth from slaves, cp. Isae. or. 8. 12.—**ὕβριν**, in concrete sense (*O. C.* 1029).

310 ff. **ἵν' . . ἁρπάζητε**, with grim irony, since they are to die before they can apply the lesson. So *O. C.* 1377 (Oed. calls down destruction upon his sons) ἵν' ἀξιῶτον τοὺς φυτεύσαντας σέβειν. Cp. below, 716.—**τὸ κέρδος**, accus. (cp. 1242): **ἔνθεν οἰστέον** (ἐστί).—**μάθηθ'**, aor., learn *once for all:* but ἁρπάζητε, pres., go on stealing.—**ἐξ ἅπαντος**, from any and every source, with **τὸ κερδαίνειν**: Xen. *Mem.* 2. 9. 4 οὐ γὰρ ἦν οἷος ἀπὸ παντὸς κερδαίνειν: Ar. *Th.* 735 ὦ ποτίσταται | κἀκ παντὸς ὑμεῖς μηχανώμεναι πιεῖν.

315 f. **τι** suits a timid appeal: cp. *O. C.* 1414 ἱκετεύω σε πεισθῆναί τί μοι. **δέ** (Boeckh), though favoured by L, could not be justified as an expostulatory 'now.' **δώσεις**: *O. C.* 1287 διδοὺς ἐμοὶ | λέξαι.—**οὕτως**, 'without more ado,' ὥσπερ ἔχω: *Ph.* 1066 οὐδὲ σοῦ φωνῆς ἔτι | γενήσομαι προσφθεγκτός, ἀλλ' οὕτως ἄπει.—**ἴω**, delib. subjunct., somewhat rare in pres. (*O. T.* 651).—**καὶ νῦν ὡς** = ὡς καὶ νῦν, 'that even now': for the hyperbaton of ὡς, cp. *Ai.* 590, *El.* 949, 1243, etc.—**ἀνιαρῶς**, 'with offence to me'; with ῑ: but Eur., like Ar., has ἀνῐαρός (*Or.* 230 etc.): Aesch. does not use the adj., though he has ἄνῑος. **ἀνία** (ῑ) is used by Soph., but not by Aesch. or Eur.

317 f. **ἐν** with **ὠσίν**, through association with such phrases as Aesch. *Pers.* 605 βοᾷ δ' ἐν ὠσὶ κέλαδος.—**ἐπὶ** with **τῇ ψυχῇ** denotes the seat, and, equally with ἐν, here = our 'in': cp. *Il.* 1. 55 τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεά.

318 **ῥυθμίζεις**, bring under ῥυθμός, *i.e.* reduce to a clear form, *define*, **ὅπου** (ἐστί), *with respect to its seat* (*i.e.* whether it is in the ears or in the mind). For the epexegetic **ὅπου** cp. *Ai.* 103 ἦ τοὐπίτριπτον κίναδος ἐξήρου μ' ὅπου; *ib.* 890 ἄνδρα μὴ λεύσσειν ὅπου.—Cp. Shaksp. *Troil.* 4. 5. 244 *That I may give the local wound a name, And* make distinct *the very breach whereout Hector's great spirit flew*

319 f. **τὰς φρένας...τὰ δ' ὦτ'**, acc. defining **σε**: *Ph.* 1301 μέθες με χεῖρα: cp. on *O. C.* 113.—**οἴμ' ὡς**, impatient, as Ar. *Ach.* 590 οἴμ' ὡς τεθνήξεις: elsewhere in Soph. it expresses pity or grief (1270, *Ai.* 354, 587).—**λάλημα**, 'babbler,' suits

Creon's contemptuous impatience.—δῆλον, like ἐναργές (cp. on 263).

321 'At any rate (οὖν—babbler or not) I certainly have not done this deed.' εἰμί is supplied with ποιήσας. For οὔκουν . . γε cp. 993, *Ph.* 907 NE. αἰσχρὸς φανοῦμαι . . ΦΙ. οὔκουν ἐν οἷς γε δρᾷς· ἐν οἷς δ' αὐδᾷς, ὀκνῶ: and so oft., as *O. T.* 565, 1357, *O. C.* 848.

322 'Yes, (you have done it,) and that, too, at the cost of betraying,' etc. The particle γε implies the contradiction, ἐποίησας: καὶ ταῦτα goes with the participle (προδούς): cp. *O. T.* 37, *El.* 614 τὴν τεκοῦσαν ὕβρισεν, | καὶ ταῦτα τηλικοῦτος.

323 ἦ δεινόν. Creon has pronounced the Guard guilty on mere δόξα, without proof. The Guard says, 'It is grievous that, when a man *does* harbour suspicions (ᾧ δοκεῖ γε), those suspicions should at the same time (καὶ) be false.' γε means that, in such a matter, hasty δόξα should be avoided altogether. It is always bad to assume a man guilty without proof; it is worse when the rash assumption is also erroneous. Cp. δόκησις ἀγνώς, 'a blind suspicion' (*O. T.* 681), and *ib.* 608 γνώμῃ δ' ἀδήλῳ μή με χωρὶς αἰτιῶ. Eur. *Bacch.* 311 μηδ' ἢν δοκῇς μέν, (ἡ δὲ δόξα σου νοσεῖ,) | φρονεῖν δόκει τι.

324 κόμψευε . . τὴν δόξαν, make neat sayings about it,—referring to the rhetorical form of the last verse, with its παρήχησις, δοκεῖ...δοκεῖν. Not necessarily, '*quibble* upon it,'—as if δοκεῖν had been used in two different senses. The verb is usually midd., often with acc., as Eur. *I. A.* 333 εὖ κεκόμψευσαι πονηρά ('thou hast given subtle form to wicked pleas'): Plat. *Lach.* 197 D πρέπει...σοφιστῇ τὰ τοιαῦτα μᾶλλον κομψεύεσθαι ('to indulge in such subtleties').—τὴν δόξαν, that δόξα of yours, 'the judgment of which you speak,' cp. 96: *El.* 1110 οὐκ οἶδα τὴν σὴν κληδόν' (the κληδών of which you speak), not merely, 'the word δόξα.' νυν ('very well,' like οὖν) is better than νῦν, which would mean 'for the present' (as opposed to the near future).—ταῦτα...τοὺς δρῶντας = τοὺς ταῦτα δρῶντας: cp. 384: the pron. gains emphasis by its place.

326 δειλά, 'dastardly,' as involving mean treachery towards king and city. Theognis 835 ἀλλ' ἀνδρῶν τε βίῃ καὶ κέρδεα δειλὰ καὶ ὕβρις | πολλῶν ἐξ ἀγαθῶν ἐς κακότητ' ἔβαλεν (*sc.* ἡμᾶς).

327 f. ἀλλ' prefacing the wish (*O.C.* 421): εὑρεθείη *sc.* ὁ δρῶν (319): μάλιστ', denoting the best thing that could happen

(*O. T.* 926 n.).—For the conjunctive form in stating alternatives, cp. *O. C.* 488 n.

330 **καὶ** with **νῦν**, not with **γάρ**.—**γνώμης**, 'reasonable forecast on my part,' cp. *O. T.* 1087.

332—375 *First* στάσιμον. *1st strophe* (332—342) = *1st antistrophe* (343—353) *Metre—logaoedic: 2nd strophe* (354—364) = *2nd antistr.* (365—375) *Metre—Choreic.*

The Chorus had not thought it possible that any one should brave death to bury the corpse (220). *But the deed has been done, and without leaving a trace* (252). *And Creon has silenced the suggestion that gods did it* (278). *The train of thought is continued in this ode. Its theme is man's daring,—his inventiveness, and the result to his happiness.*

Man is master of sea and land; he subdues all other creatures; he has equipped his life with all resources, except a remedy against death. His skill brings him to prosperity, when he observes divine and human laws, but to ruin when he breaks them.—At that moment Antigone is led in, and the coryphaeus speaks the closing anapaests (376—383).

332 **πολλὰ...κοὐδέν.** Note the rhetorical parataxis, **καί** being equiv. to 'and *yet*': cp. *Tr.* 1046 ὦ πολλὰ δὴ καὶ θερμὰ κοὐ λόγῳ κακά | ...μοχθήσας ἐγώ· κοὔπω τοιοῦτον οὔτ' ἄκοιτις ἡ Διὸς | προὔθηκεν κ.τ.λ. It is stronger to say, 'they are great; and he is greater': than, 'though they are great, he is greater.'—**τὰ δεινά**, 'wonderful.' There is a certain resemblance to Aesch. *Ch.* 585 ff. πολλὰ μὲν γᾶ τρέφει | δεινὰ δειμάτων ἄχη...ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι; but there δεινά = 'dread,' and the scope is limited to the violence of human passion.

334 **τοῦτο,** *sc.* τὸ δεινόν, this wondrous power, man. The schol. quotes Theocr. 15. 83 σοφόν τοι χρῆμ' ἄνθρωπος. **πέραν,** properly, 'to the further side of' (*trans*). The point here is that man dares to cross the sea.

335 **χειμερίῳ νότῳ** with χωρεῖ, goes (driven) by it: cp. *Od.* 14. 253 ἐπλέομεν Βορέῃ ἀνέμῳ, and *ib.* 299 (of the ship) ἡ δ' ἔθεεν Βορέῃ ἀνέμῳ. The dat. might be merely 'with' (dat. of circumstance), but is better taken as instrumental. Cp. 588 πνοαῖς. Some make χειμερίῳ νότῳ a temporal dat., like ὥρᾳ χειμῶνος, which it can hardly be.—Soph. is thinking of the Aegean, where the prevailing winds were from the N. or N.W. in spring and summer, while stormy south winds were associated with winter: Hesiod warns a man with a voyage before him not to await χειμῶν' ἐπιόντα νότοιό τε δεινὰς ἀήτας, | ὅς τ' ὤρινε

θάλασσαν ὁμαρτήσας Διὸς ὄμβρῳ | πολλῷ ὀπωρινῷ, χαλεπὸν δέ τε πόντον ἔθηκεν. The epithet *χειμερίῳ* aptly distinguishes this wintry *νότος* from that gentle south breeze (now called the 'embates') which regularly sets in at sunset in the fair season.

336 f. **περιβρ. ὑπ' οἴδμασιν,** passing under swelling waters which open depths around: *i.e.* he is in the trough of a heavy sea, while on each side the waves rise above his ship, threatening to engulf it. Verg. *Aen.* I. 106 *his unda dehiscens Terram inter fluctus aperit.* *βρύχιος*, 'of the depths' (*βρυχία...ἠχὼ βροντᾶς*, Aesch. *P. V.* 1082), is formed as if from *βρύξ*, of which Oppian uses acc. *βρύχα* ('depth of the sea,' *Hal.* 2. 588). *ὑποβρύχιος* = 'under water,' and so neut. pl. adv. *ὑπόβρυχα* (*Od.* 5. 319 etc.). *περιβρύχιος* occurs only here.

338 **ὑπερτάταν,** highest, as eldest, *παμμήτωρ* (Aesch. *P. V.* 90), and *παμβῶτις* (*Ph.* 392): Plat. *Tim.* 40 C *γῆν...πρώτην καὶ πρεσβυτάτην θεῶν ὅσοι ἐντὸς οὐρανοῦ γεγόνασι.*

339 **ἀκαμάταν**: this form of the fem. occurs only here, unless *ἀκαμάτῃσι* (and not *ἀκαμάτοισι*) *χέρεσσιν* be right in Hes. *Th.* 747, but is warranted by similar epic forms in tragedy, as *ἀθανάτας* (gen.) Aesch. *Ch.* 619, Eur. *Ph.* 235: *ἀδμήταν* Soph. *El.* 1238 (and -*ης* in dial. *O. C.* 1321). For the initial ᾱ, cp. the epic *ἀθάνατος*, *ἀγοράασθε*, etc.: but in *El.* 164 we find *'ἀκάματα.*—**ἀποτρύεται,** prop., wears away for his own purposes (midd.), *fatigat*, vexes (with constant ploughing). Earth is 'immortal,' and not to be exhausted; but man's patient toil subdues it to his use. Cp. *Tr.* 124 *ἀποτρύειν ἐλπίδα*, to wear it out.—Not, 'wearies himself by tilling' the soil.

340 **ἰλλομένων ἀρότρων,** as the ploughs go backwards and forwards,—turning at the end of one furrow, and going down the next. Cp. Nicander *Ther.* 478 *φεῦγε δ' ἀεὶ σκολιήν τε καὶ οὐ μίαν ἀτραπὸν ἴλλων*, 'in flying (from the snake), always *make your course wind* (*ἴλλων*) from side to side, instead of keeping it straight.' Xen. *Cyn.* 6. 15 *κύνες ἐξίλλουσαι τὰ ἴχνη*, 'puzzling out the tracks,' *i.e.* going backwards and forwards till they have found a clue.—**ἔτος εἰς ἔτος,** an adverbial phrase, like 'year in, year out': for the use of the simple acc. in temporal adverbs (like *ἀωρίαν*) see *O. T.* 1138 n.; for εἰς, *Od.* 9. 134 *μάλα κεν βαθὺ λήϊον αἰεὶ | εἰς ὥρας ἀμῷεν* ('as each year comes round'): Theocr. 18. 15 *κῆς ἔτος ἐξ ἔτεος*: so *εἰς νέωτα* (next year), and the Mod. Gk. *χρόνο σὲ* (= εἰς) *χρόνο*, 'year after year.'

341 **ἱππείῳ γένει,** the 'offspring of horses,' meaning 'mules'; which are 'far better than oxen to drag the jointed plough through

the deep fallow' (*Il.* 10. 352). The objections to taking ἱππείῳ γένει as simply = ἵπποις are, that (1) Greek ploughmen used oxen or mules more than horses, and (2) the achievement of taming the horse (350) is thus anticipated. Some understand *both* horses and mules, giving γένει a double sense—rather awkwardly, I think.—πολεύων, κατὰ σύνεσιν after τοῦτο. Cp. *Od.* 11. 90 ἦλθε δ' ἐπὶ ψυχὴ Θηβαίου Τειρεσίαο, | χρύσεον σκῆπτρον ἔχων: 16. 476 μείδησεν δ' ἱερὴ ἲς Τηλεμάχοιο, | ἐς πατέρ' ὀφθαλμοῖσιν ἰδών.

343—353 Man's conquests over the animal world are here taken in two groups. First those of which the primary aim is to kill or to capture. Here the means is netting (ἀμφιβαλὼν σπείραισι δικτυοκλώστοις), in its threefold sporting use, as applied to fowling (ὀρνίθων), hunting (θηρῶν), and fishing (πόντου φύσιν). Secondly, those conquests which aim at reducing wild animals to man's service. These are effected by μηχαναί (349),—arts of taming and training. And their result is aptly expressed by the word κρατεῖ: here, man is not merely the slayer or captor; he becomes the master of docile toilers. The horse and the bull are types.

Thus, in this ode, the scale of achievement ever ascends: man (1) conquers inanimate nature: (2) makes animals his captives: (3) trains them to be his servants: (4) develops his own social and intellectual life.

343 κουφονόων is merely a general epithet, 'light-hearted,' 'blithe and careless'; Theognis 580 σμικρῆς ὄρνιθος κοῦφον ἔχουσα νόον: cp. the proverbial phraseology of Athens, ἄνθρωπος ὄρνις, ἀστάθμητος, πετόμενος, | ἀτέκμαρτος, οὐδὲν οὐδέποτ' ἐν ταὐτῷ μένων (Ar. *Av.* 169). The epithet is given to ἔρωτες below (617), and to εὐηθία in Aesch. *P. V.* 383.—Not, 'quick-witted' (and therefore harder to catch).—ἀμφιβαλὼν with σπείραισι δ.: it can precede the dat. by so much, because its meaning is already clear, and the dat. is merely a poet. amplification.

345 f. πόντου...εἰναλίαν φύσιν, a brood living in the waters of the sea, the tautology being only of the same order as in πόντος ἁλός, ἁλὸς ἐν πελάγεσσιν, πέλαγος θαλάσσης, etc.—σπείραισι δικτυοκλ., instr. dat. with ἀμφιβαλών, 'in the coils of woven nets': for the adj. compounded with a subst. (δίκτυον) cognate in sense to σπεῖρα, see n. on *O. C.* 716 εὐήρετμος πλάτα.—Ar. *Av.* 528 mentions ἕρκη, νεφέλας, δίκτυα, πηκτάς as nets used by the fowler (ὀρνιθευτής). In hunting the lion, bear,

boar, deer, hare, etc., various nets were used; the δίκτυον, to enclose large spaces; the ἐνόδιον, to close passages; the ἄρκυς (*cassis*) or tunnel-net. The chief fishing-nets were the ἀμφίβληστρον (casting-net), and the σαγήνη (drag-net, whence *seine, sean*).

348 **περιφραδής**, 'excellent in wit.'

349 f. **μηχαναῖς**, 'by his arts.' **ἀγραύλου**, having his αὐλή, or dwelling, in the open country, as opposed to a domesticated animal: Eur. *Bacch.* 1187 πρέπει γ' ὥστε θὴρ ἄγραυλος φόβῃ. For the combination with **ὀρεσσιβάτα** cp. Plat. *Crat.* 394 E τὸ θηριῶδες τῆς φύσεως καὶ τὸ ἄγριον αὐτοῦ καὶ τὸ ὀρεινόν.

350 **λασιαύχενά θ'**. The elision at the end of the verse (ἐπισυναλοιφή) is comparatively rare in lyrics, as in dialogue (1031); but cp. 595 πίπτοντ', 864 αὐτογέννητ'.

351 **ὀχμάζεται**, he tames, **ἀμφὶ λόφον ζυγῶν**, putting the yoke about his neck. ὀχμάζω (prop., 'to get a firm hold upon') was esp. used of breaking horses: Eur. *El.* 816 (Thessalians honour a man) ὅστις ταῦρον ἀρταμεῖ (cut to pieces) καλῶς, | ἵππους τ' ὀχμάζει. Schol. on Apollon. Rhod. 1. 743 κυρίως ἐστὶν ὀχμάσαι τὸ ἵππον ὑπὸ χαλινὸν ἀγαγεῖν ἢ ὑπὸ ζυγόν. The midd. voice does not occur elsewhere; but this cannot be regarded as an objection, when we remember how many rare middle forms occur in the dramatists. Thus προσορωμένα in *O. C.* 244 is a solitary example of that verb in the midd., and if the license could be taken with so common a word, much more might it be allowed with a comparatively rare one.

354 **φθέγμα κ.τ.λ.** The phrase, 'man has taught himself speech,' should not be pressed as if the poet was thinking of a theory on the origin of language. It was the Eleatic view that language came θέσει, not φύσει, and Soph. may have known that; but by his ἐδιδάξατο he meant simply, 'developed for his own benefit, by his own effort.' So Isocrates (or. 3 § 6) conceives primitive man as living in a brutal state, and emerging from it by the development of speech and thought,—λόγος being one of the human faculties (τῶν ἐνόντων ἐν τῇ τῶν ἀνθρώπων φύσει), and the distinctive one.—Cp. Hor. *Sat.* 1. 3. 103 (men fought,) *Donec verba, quibus voces sensusque notarent, Nominaque invenere: dehinc absistere bello, Oppida coeperunt munire et ponere leges.* The Aeschylean Prometheus (*P. V.* 444) claims to have made men ἔννους...καὶ φρενῶν ἐπηβόλους, but not (like Shelley's Prometheus) to have also given them language.—**ἀνεμόεν φρόνημα**, 'wind-swift thought': cp. *Il.* 15. 80 ὡς δ' ὅτ' ἂν ἀΐξῃ νόος ἀνέρος... | ὣς κραιπνῶς μεμαυῖα

διέπτατο: *Od.* 7. 36 τῶν νέες ὠκεῖαι ὡσεὶ πτερὸν ἠὲ νόημα: *O. C.* 1081 ἀελλαία ταχύρρωστος πελειάς: fr. 621 ἀελλάδες φωναί. Not 'lofty,' in which sense ἀνεμόεν could be said only of a high place. Cp. Shelley, *Prometheus*: 'He gave man speech, and speech created thought, Which is the measure of the universe.' Soph. does not imply that speech created thought; he is rather thinking of them as developed (in their riper forms) together.

355 ἀστυνόμους ὀργάς, 'such dispositions as regulate cities'; *i.e.* those feelings which lead men to organise social life, and to uphold the social order by their loyalty. For ὀργάς, cp. *Ai.* 639 συντρόφοις | ὀργαῖς, the dispositions that have grown with his growth: Eur. *Tro.* 53 ἐπῄνεσ' ὀργὰς ἠπίους.

356 ἐδιδάξατο here = simply αὐτὸς ἑαυτὸν ἐδίδαξε. The notion, 'men taught each other,' 'learned by mutual converse,' cannot be extracted from it. The passive διδάσκομαι as = μανθάνειν is freq., but I can find no parallel for the use of the aor. midd. here. It is rare for any midd. form, without a reflexive pron., to denote that the subject acts *on* (and not for) himself: thus, 'he kills himself' is not ἀποκτείνεται, but ἀποκτείνει ἑαυτόν (Plat. *Phaed.* 61 E). The exceptions are chiefly words of the toilet, as λούομαι. The dative of the reflexive can be more easily understood, as Thuc. 6. 40 πόλις ...οὐκ...αὐθαίρετον δουλείαν ἐπιβαλεῖται, *sibi imponet.*

358 πάγων κ.τ.λ. Construe: καὶ (ἐδιδάξατο) φεύγειν ἐναίθρεια βέλη δυσαύλων πάγων, καὶ δύσομβρα βέλη. He learned to build houses, to shelter himself from frost and rain. πάγοι δύσαυλοι = frosts which make it unpleasant to bivouack in the open: cp. Aesch. *Ag.* 555 δυσαυλίας. ἐναίθρεια = under a clear (frosty) sky: cp. fr. 154 ὅταν πάγου φανέντος αἰθρίου ('a clear frost') χεροῖν | κρύσταλλον ἁρπάσωσι. The spelling ἐναίθρεια is conjectural, but in *O. C.* 1088 L has ἐπινικείῳ, as metre requires, for ἐπινικίῳ. Below, v. 814, ἐπινύμφειος has been conjectured.—βέλη, the 'shafts' of piercing cold, or of lashing rain. Cp. Plat. *Legg.* 873 E κεραυνός, ἤ τι παρὰ θεοῦ τοιοῦτον βέλος ἰόν (some such swift and sudden visitation): Aesch. *P. V.* 371 βέλεσι πυρπνόου ζάλης (sent forth from Aetna): *Il.* I. 53 κῆλα θεοῖο (of the pestilence).

360 παντοπόρος is at once a comment on the achievements already enumerated (cp. περιφραδής in 348), and a general expression absolving the poet from further detail: 'yes, there is nothing that he cannot provide.'

οὐδὲν...τὸ μέλλον = οὐδὲν ὃ μέλλει (ἔσεσθαι), 'nothing that is to be' (cp. the absolute τὸ μέλλον, τὰ μέλλοντα). So Plat. *Lach.* 197 A ἔγωγε ἀνδρεῖα καλῶ οὔτε θηρία οὔτε ἄλλο οὐδὲν τὸ τὰ δεινὰ ὑπὸ ἀγνοίας μὴ φοβούμενον = οὐδὲν ὃ μὴ φοβεῖται. This negative form, though actually rarer, is as correct as the positive πᾶν τὸ καλῶς ἔχον (Plat. *Rep.* 381 A) for πᾶν ὃ καλῶς ἔχει. Donaldson took τὸ μέλλον adverbially: 'in regard to the future, he comes to nothing without resources.' Cp. 728, μηδὲν τὸ μὴ δίκαιον, where μηδέν is subst., not adv.

361 f. **μόνον** and **μόνου** are alike admissible; μόνον means, 'the only thing that he will not achieve is to escape death'; μόνου, 'the only thing that he will not escape is death.' In this general view of human achievement, μόνον seems a little the better. **φεῦξιν—ἐπάξεται**, '*procure* means of escape from death.' ἐπάγεσθαι, prop. 'to bring into one's own country'; usu. said of calling in allies to help one; or of importing foreign products; Thuc. 4. 64 ξυμμάχους δὲ οὐδέποτε...ἐπαξόμεθα: id. 1. 81 ἐκ θαλάσσης ὧν δέονται ἐπάξονται. Then often fig., of calling in anything to one's aid: Plat. *Legg.* 823 A τὸ δὲ δὴ παρὸν ἡμῖν τὰ νῦν οἷον μάρτυρα ἐπαγόμεθα· δηλοῖ μὲν ἂν ὃ βουλόμεθα: 'we call to our help, as a witness, the example which is actually present with us; it will show what we mean.' The word is admirably suitable and vivid here; man looks to every side for succour against the foe that is ever in the land, —Death; but from no quarter can he find help.

363 f. **ἀμηχάνων**, such as seem to baffle all treatment: *El.* 140 ἀμήχανον | ἄλγος: Simonides *ap.* Plat. *Prot.* 344 C ἀμήχανος συμφορά.—**φυγάς**, like φεῦξιν: Eur. *Helen.* 799 λέκτρων ...φυγάς, means of escape from the union; cp. Ar. *Eq.* 759 κἀκ τῶν ἀμηχάνων πόρους εὐμηχάνους πορίζων.—**ξυμπέφρασται**, here midd., as Aesch. *Suppl.* 438 καὶ δὴ πέφρασμαι: cp. *O. C.* 1016 n.

365—375 The ode closes with a more direct reference to the incident which suggested its theme. The daring ingenuity shown by the unknown breaker of Creon's edict is an instance of the subtlety which leads to ruin. The implied contrast with Creon—ὑψίπολις by his care for the laws—is effective in view of the destined περιπέτεια.

365 f. **σοφόν τι...ἔχων**: lit., possessing, in his resourceful skill, a thing subtle beyond belief: σοφόν τι is predicate, and in apposition with τὸ μηχανόεν τέχνας. Cp. Thuc. 2. 89 μέγα τι τῆς διανοίας τὸ βέβαιον ἔχοντες ἀντιτολμῶσιν: 'they are strong in their confidence of their spirit when they confront

the foe.' There is no ground for altering σοφόν into δεινόν, τοῖον, or the like.—τὸ μηχανόεν τ., the inventive quality in his skill: for τέχνας, cp. *O. T.* 380 n.; for the absence of τᾶς, cp. above, 10 (κακά). Cp. Thuc. 1. 90 τὸ...βουλόμενον καὶ ὕποπτον τῆς γνώμης: 2. 61 ἐν τῷ ὑμετέρῳ ἀσθενεῖ τῆς γνώμης.

367 τοτὲ μὲν...ἄλλοτ'. L has τοτὲ here: cp. *El.* 739 τότ' (*i.e.* τοτὲ) ἄλλος, ἄλλοθ' ἅτερος: Plat. *Phaedr.* 237 E τοτὲ μὲν ἡ ἑτέρα, ἄλλοτε δὲ ἡ ἑτέρα κρατεῖ. Cp. *O. C.* 1745 n. There is no reason, then, for reading ποτὲ μέν here with inferior MSS., though it is equally good (Plato has ποτὲ μὲν answered by ποτὲ δέ, by ἐνίοτε δέ, or by αὖθις δέ).—ἐπ' with κακόν as well as ἐσθλόν: cp. 212 n. on κἀς.

368 γεραίρων, 'honouring,' is in my belief a certain correction of the MS. παρείρων, which has been explained as, 'weaving the laws (etc.) into the texture of his life'; but, even if we grant that so strange a phrase would be possible with words added to express 'the texture of his life,' it is certainly impossible without them. γεραίρειν, prop. to distinguish by gifts of honour, is also a general poet. synonym for τιμᾶν: cp. Her. 5. 67 ἐτίμων τὸν Ἄδρηστον καὶ δὴ πρὸς τὰ πάθεα αὐτοῦ τραγικοῖσι χοροῖσι ἐγέραιρον. Ar. *Th.* 960 γένος Ὀλυμπίων θεῶν | μέλπε καὶ γέραιρε φωνῇ.

369 θεῶν τ' ἔνορκον δίκαν, Justice, which men swear to observe, taking oaths by the gods (ὅρκοι θεῶν: *O. T.* 647 n.): =ὅρκοις θεῶν κεκυρωμένην.

370 f. ὑψίπολις seems best taken as=ὑψηλὴν πόλιν ἔχων: cp. Pind. *P.* 8. 22 ἁ δικαιόπολις...νᾶσος (Aegina). In *O.* 2. 8 Theron, tyrant of Acragas, is called ὀρθόπολις in an active sense, as=ὀρθῶν τὴν πόλιν. The loyal citizen makes the prosperous city; and her prosperity in his. See on 189. In this clause the Chorus thinks especially of Creon (161 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν).—ἄπολις. Where the typical citizen is a law-breaker, the city is ruined, and the evil-doer is left citiless. So Creon had described law-breaking as ἄτην ...ἀστοῖς (185). The contrast with ὑψίπολις shows that the sense is not merely, 'when a man breaks the law he becomes an exile' (Lys. or. 21 § 35 ἀντὶ...πολιτῶν ἀπόλιδας). The central thought is the power of human wit to make or mar the πόλις, according as the man is moral or immoral.—τὸ μὴ καλόν, the generic μή, 'such a mood as is not good.'—τόλμας χάριν, by reason of ('thanks to') his audacity, with ξύνεστι, not with ἄπολίς (ἐστι).

372 ff. **παρέστιος.** Cp. *O. T.* 249 n., where Oed. invokes a curse on himself, should the murderer become *ξυνέστιος* with him: also *ib.* 240 n. Hor. *Carm.* 3. 2. 26 *vetabo, qui Cereris sacrum Vulgarit arcanae, sub isdem Sit trabibus fragilemve mecum Solvat phaselon.* Callim. *Hymn.* 6. 117 (to Demeter) *μὴ τῆνος ἐμὶν φίλος, ὅς τοι ἀπεχθής, | εἴη, μήθ' ὁμότοιχος.*—**ἴσον φρονῶν,** 'may he not become like-minded with me,' is another way of saying, 'may I never come to share his sentiments.' Cp. *Il.* 15. 50 *ἶσον ἐμοὶ φρονέουσα,* 'like-minded with me': Ar. *Av.* 634 *ἐμοὶ φρονῶν ξυνῳδά.*

375 **ἔρδει,** L's reading, should be kept. The indic. is, of course, compatible with generality: for such an indic. after an optative, cp. Dem. or. 4. 51 *νικῴη δ' ὅ τι πᾶσιν ὑμῖν μέλλει συνοίσειν.* It is also rather in favour of the indic. that the speaker is here thinking of an actual case. The optat. **ἔρδοι** would be abstract, 'any one who should conceivably do these things,' and would be equally correct: cp. on 666.

376 The choral ode has closed with an allusion to the unknown *man* (**ὅς**: cp. 248 *τίς ἀνδρῶν,* 319 *ὁ δρῶν*). At this moment Antigone is led in by the Guard.—**ἀμφινοῶ**: cp. *O. C.* 316 (where Antigone can scarcely believe her eyes, on seeing Ismene,) *ἆρ' ἔστιν; ἆρ' οὐκ ἔστιν; ἢ γνώμη πλανᾷ;* For **ἐς**, cp. *φοβεῖσθαι εἴς τι, O. T.* 980 n.—**δαιμόνιον τέρας,** a portent sent by gods,—so astounding as to require a supernatural cause. Xen. *Mem.* 1. 3. 5 *εἰ μή τι δαιμόνιον εἴη.*

377 f. **πῶς εἰδὼς κ.τ.λ.**: 'How, when I know (that she *is* Antigone, *sc.* *ὅτι ἐστί*), shall I maintain that she is *not?*' (**οὐκ εἶναι** = *ὅτι οὐκ ἐστί*). A simple verb of 'saying' regularly takes *οὐ* with inf. in oratio obliqua: *λέγω οὐκ εἶναι = ὅτι οὐκ ἐστί.* If this verb of saying is negatived, the negative with the inf. is still *οὐ*: *πῶς λέξω οὐκ εἶναι;* Here, *ἀντιλογέω* has the construction of a simple verb of saying: *πῶς ἀντιλογήσω οὐκ εἶναι;*—**ἀντιλογήσω** might be deliberative aor., but is rather fut. ind. (cp. *O. T.* 1419, *O. C.* 310).

379 f. **ὦ δύστηνος**: nom. for voc., *O. C.* 185 n.—**δ. πατρός,** gen. of origin: *O. C.* 214 n.—**Οἰδιπόδᾱ** occurs as gen. in *O. T.* 495, but as voc. *ib.* 1194.

381 ff. **τί ποτ';** Cp. *Ph.* 1210.—**οὐ δή που**: 'surely they are not bringing you, are they?' cp. *O. T.* 1472 *οὐ δὴ κλύω που...;*—**ἀπιστοῦσαν** = *ἀπειθοῦσαν,* cp. 219, 656.—**ἄγουσι.** It is far more probable that the final *ιν* of *βασιλείοισιν* should have dropped out in L (see cr. n.) than that Soph. should have

written ἀπάγουσι. At Athens ἀπάγω and ἀπαγωγή were technical terms for a process of summary arrest by which any citizen could bring before the magistrates a person taken in a criminal act (ἐπ' αὐτοφώρῳ). We have seen (on v. 158) that a word with a technical Attic sense was not necessarily excluded from Attic poetry. But ἀπάγω would surely jar here. Allowing for the difference between a technicality and a colloquialism, it would be nearly as bad as, 'Have they taken you up?'—καὶ connects ἀπιστοῦσαν with καθελόντες (not with ἐν ἀφροσύνῃ): cp. *O. C.* 737 n.

384—581 *Second* ἐπεισόδιον. *Antigone, brought before Creon, avows and justifies her deed. Creon declares that she shall die. Ismene, when led in* (531), *associates herself with the act, but is not permitted by her sister to claim any part in it. Creon orders that both sisters shall be kept prisoners.*

384 ἐκείνη, she whom we sought: cp. *O. C.* 138 ὅδ' ἐκεῖνος ἐγώ, n.—τοὔργον ἡ 'ξειργ.: for the order cp. 324.

386 ἐς δέον 'at our need,' 'opportunely': cp. *O. T.* 1416 ἐς δέον πάρεσθ' ὅδε | Κρέων: so *ib.* 78 εἰς καλόν: *Ai.* 1168 ἐς αὐτὸν καιρόν. L has εἰς μέσον, *i.e.* 'he comes forth in public' (so that you, and all, can speak with him). Here, ἐς δέον is not only far the better phrase, but is confirmed by Creon's question in the next v., ποίᾳ ξύμμετρος...τύχῃ;

387 ξύμμετρος, commensurate with, *i.e.* here, 'opportune for.' *O T.* 84 ξύμμετρος γὰρ ὡς κλύειν: *ib.* 1113 ξυνᾴδει τῷδε τἀνδρὶ σύμμετρος.

388 ἀπώμοτον, *abiurandum:* there is nothing, the possibility of which men ought to deny on oath: οὐκ ἔστιν ὅ τι ἀπομνύναι χρὴ βροτοὺς μὴ οὐκ ἂν γενέσθαι. Archilochus fr. 76 χρημάτων ἄελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον | οὐδὲ θαυμάσιον. Eupolis Πόλεις fr. 25 τί δ' ἔστ' Ἀθηναίοισι πρᾶγμ' ἀπώμοτον;

389 ψεύδει = falsifies (like ψευδοποιεῖν): Thuc. 3. 66 τὴν... ψευσθεῖσαν ὑπόσχεσιν.—ἡ 'πίνοια, here, the *after*-thought, αἱ δεύτεραι φροντίδες. But usually the ἐπί in ἐπινοέω, ἐπίνοια, denotes *advance*,—'forming a design,' or 'inventing': Ar. *Eq.* 90 οἶνον σὺ τολμᾷς εἰς ἐπίνοιαν λοιδορεῖν;

390 ἐξηύχουν ἄν, 'I could have vowed,' σχολῇ ἥξειν ποτὲ δεῦρο, 'that it would be long before I ever came hither.' Cp. Eur. *Helen.* 1619 οὐκ ἄν ποτ' ηὔχουν οὔτε σ' οὔθ' ἡμᾶς λαθεῖν | Μενέλαον, ὦναξ, ὡς ἐλάνθανεν πάρων: 'I should never have expected that he would escape us'; where (as the order of words shows) ἄν goes with ηὔχουν,—the suppressed protasis

being, as here, εἰ ἠρώτα τις, 'if any one had asked me.' So Lys. or. 12 § 22 ἐγὼ δ' ἐβουλόμην ἂν αὐτοὺς ἀληθῆ λέγειν, 'I could wish' (the ref. there being to present time), *sc.* εἰ δυνατὸν ἦν. Cp. *Ph.* 869 n.—σχολῇ (cp. 231) here ironical, 'not in a hurry' (*O. T.* 434 n.); Shaksp. *Tit. Andron.* I. 2. 301 'I'll trust by leisure him that mocks me once.'

391 ταῖς σαῖς ἀπειλαῖς, 'by reason of thy threats': cp. 335 (νότῳ) n., 588 (πνοαῖς), 956 (ὀργαῖς). Here, the causal dat. seems also to suggest occasion ('at the time of your threats'): see on 691 λόγοις.—ἐχειμάσθην: *Ph.* 1460 χειμαζομένῳ (ἐμοί), in my sore trouble.

392 ἡ...ἐκτὸς (τῶν ἐλπίδων) καὶ παρὰ ἐλπίδας. I cannot parallel this zeugma of preps. with a case suited only to the second: and yet it seems to be genuine, the phrase being so energetic and compact. ἐκτός is certainly supported by 330, while ἄτοπος, ἄλογος, and εἰκός are all very improbable substitutes. Nor can I think, with Schütz, that ἐκτός is here adverb: 'the outside joy' (*i.e.* outside of one's calculations).

393 f. οὐδὲν ἔοικε μῆκος, is not at all (adv.) like in greatness, ἄλλῃ ἡδονῇ, to any other pleasure; *i.e.* is vastly greater than any other. For the adv. οὐδέν, cp. Plat. *Lys.* 220 C τὸ φίλον...οὐδὲν τούτοις ἔοικε. For μῆκος = *amplitudo*, Empedocles 15 ἐξ οἵης τιμῆς τε καὶ ὅσσου μήκεος ὄλβου: so Pindar speaks of μακρὸς ὄλβος (*P.* 2. 26), μακροτέρα ἀρετά (*I.* 4. 21), Aristotle of μακρὰ τιμήματα (*Pol.* 3. 5. 6), and Soph. himself of μακρὸς πλοῦτος (*Ai.* 130). For ἔοικε cp. Thuc. 7. 71 ὁ...φόβος ἦν... οὐδενὶ ἐοικώς ('great beyond example'), Xen. *De Vect.* 4. 31 οὐδενὶ τῶν παρεληλυθότων ἐοικός ('far greater than any of the past'): and for the sentiment, Eur. fr. 554 ἐκ τῶν ἀέλπτων ἡ χάρις μείζων βροτοῖς | φανεῖσα μᾶλλον ἢ τὸ προσδοκώμενον.

394 δι' ὅρκων ἀπώμοτος, though I had sworn with oaths (sworn solemnly) not to come. Cp. *Ai.* 1113 ὅρκων οἷσιν ἦν ἐνώμοτος: Ar. *Ran.* 150 ἐπίορκον ὅρκον ὤμοσεν.

395 f. καθῃρέθη, 'was detected' (cp. 383 καθελόντες) is clearly better here than L's καθευρέθη: and the compound καθευρίσκω is nowhere found in classical Attic.—τάφον κοσμοῦσα, paying the due rites of burial (τάφον = ταφήν, cp. 490), by sprinkling the dust and pouring the libations on the corpse. κοσμέω was specially said of obsequies: cp. 901, *El.* 1139 λουτροῖς ἐκόσμησ'.—ἐπάλλετο, as when lots were shaken in a helmet (*Ai.* 1285; cp. *El.* 710). His ἕρμαιον is the luck of being the first to bring the glad tidings,—as his former mission

was ironically called *τοῦτο τἀγαθόν* (275). In the discovery and seizure of Antigone he had no greater share than his comrades (432).

399 f. **κρῖνε** = *ἀνάκρινε*, question: *Ai.* 586 *μὴ κρῖνε, μὴ 'ξέταζε.*—**δίκαιός εἰμι**: the only certain instance in Tragedy of the personal constr. (Thuc. I. 40 *δίκαιοί γ' ἐστε...ἰέναι*). But Ar. has this use, *Nub.* 1283 *ἀπολαβεῖν...δίκαιος εἶ*, and *ib.* 1434. —**ἀπηλλάχθαι**, perf., for good and all: *O. T.* 1050.

401 f. Observe the order of the words as marking his amazement. For the double interrog. cp. *Il.* 21. 150 *τίς πόθεν εἶς ἀνδρῶν;* *Ph.* 243 *τίνι | στόλῳ προσέσχες τήνδε γῆν, πόθεν πλέων;*—**πάντ' ἐπίστασαι**: one of the formulas which often close a messenger's speech, as *Tr.* 484 *πάντ' ἐπίστασαι λόγον*: *Ai.* 480 *πάντ' ἀκήκοας λόγον*: *ib.* 876 *πάντ' ἀκήκοας*: *Ph.* 241 *οἶσθα δὴ τὸ πᾶν.*

403 **ἦ καί**, *O. T.* 368 n. The first *καὶ* here is not 'both,' it emphasises the question.—**ὀρθῶς**, 'rightly': *i.e.* do your words express what you really mean to say? (Not, merely, 'truly,' *i.e.* in accordance with the fact: cp. 99 n.)

404 **τὸν νεκρόν**: antecedent with art. drawn into relative clause: *O. C.* 907 n. *νῦν δ' οὕσπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων, | τούτοισιν κ.τ.λ.*

405 **ἆρ' ἔνδηλα**: said triumphantly: Aesch. *Ag.* 268 XO. *πῶς φῄς...;* ΚΛ. *Τροίαν 'Αχαιῶν οὖσαν· ἦ τορῶς λέγω;* Cp. *Ai.* 1158 *οὐδείς ποτ' ἄλλος ἢ σύ. μῶν ᾐνιξάμην;*

406 **ὁρᾶται...ᾑρέθη**: historic pres. combined with aor., as *Ai.* 31 *φράζει τε κἀδήλωσεν*: cp. 419, *Tr.* 359 ff., *O. T.* 118 f. —**ἐπίληπτος**, seized in the act = *ἐπ' αὐτοφώρῳ*. Her. 3. 69 *ἐπίλαμπτος...ἀφάσσουσα (τὰ ὦτα) ἔσται*, 'will be caught feeling the ears.' [Dem.] or. 25 § 80 *τοὺς ἐπιλήπτους* (the epileptic) *φησὶν ἰᾶσθαι, αὐτὸς ὢν ἐπίληπτος πάσῃ πονηρίᾳ.*

407 **ἥκομεν.** The occupation of the guards was temporarily gone when they perceived that the burial, which they had been set to prevent, had been effected (255). Creon, speaking to their deputy, sent them back to their post, with orders to discover the culprit (306). *ἥκομεν* (imperf.) simply refers to their taking up their station again near the body. It need not imply that they had escorted their comrade on his way to Creon We could not take *ἥκομεν...ἐπηπειλημένοι* as merely plur. for sing., and then refer *σήραντες*, etc., to the guards collectively. Nor is the conject. *ἱκόμην* needed.

408 f. **τὰ δείν' ἐκεῖν'.** Creon's threats were addressed to all

the guards: cp. 305 ff.—**τὸν | νέκυν**: so *O. C.* 351 τὰ τῆς | οἴκοι διαίτης: *Ph.* 263 ὅν οἱ | δισσοὶ στρατηγοί: *El.* 879 κἀπὶ τοῖς | σαυτῆς κακοῖσι. So Ar. *Eccl.* 452 οὐδὲ τὸν | δῆμον. Aesch. places the art. thus only when it is a *pronoun* (*Ag.* 7 τῶν: *Theb.* 385, *Eum.* 137 τῷ). In Eur. no instance seems to occur.

411 **καθήμεθ'** is better taken as plpf. than pf., for, though ἥκομεν is ambiguous, we have a series of historical tenses in 415—421. Ar. sometimes uses and sometimes omits the augment, as *Ach.* 638 ἐκάθησθε, *Eccl.* 304 καθῆντο (both proved by metre); and if our MSS. can be trusted, classical prose, too, admitted both forms, as Aeschin. or. 2 § 89 ἐκαθήμην, Dem. or. 18 § 169 καθῆτο. In the five pluperfects furnished by Attic inscriptions of 428—325 B.C. the syllabic augment is always added, but there is no epigraphic evidence in the particular case of ἐκαθήμην (see Meisterhans, p. 77).—**ἄκρων ἐκ πάγων**, with καθήμεθα, 'on the hill-top.' The corpse lay on the highest part of the Theban plain (1110, 1197), with rising ground (πάγοι) behind or around it. The guards post themselves on this rising ground, facing the corpse, and with their backs to the wind. The use of ἐκ (or ἀπό), with a verb denoting *position*, occurs only in a few places of poetry; but it is certainly genuine, and deserves attention, for its true force has not (I think) been observed. (1) *Il.* 14. 153 Ἥρη δ' εἰσεῖδε χρυσόθρονος ὀφθαλμοῖσιν | στᾶσ' ἐξ Οὐλύμποιο ἀπὸ ῥίου. Here ἀπὸ ῥίου goes with εἰσεῖδε: but ἐξ Οὐλύμποιο, however much εἰσεῖδε may have influenced it, at least cannot be disjoined from στᾶσ'. (2) Eur. *Ph.* 1009 ἀλλ' εἶμι καὶ στὰς ἐξ ἐπάλξεων ἄκρων | σφάξας ἐμαυτὸν σηκὸν εἰς μελαμβαθῆ | δράκοντος, ἔνθ' ὁ μάντις ἐξηγήσατο, | ἐλευθερώσω γαῖαν. It is impossible to sever στάς from ἐξ ἐπ., even if we partly explain ἐξ by σφάξας. (3) *ib.* 1224 Ἐτεοκλέης δ' ὑπῆρξ' ἀπ' ὀρθίου σταθεὶς | πύργου κελεύσας σῖγα κηρῦξαι στρατῷ. The position of σταθείς forbids us to sever it from ἀπ' ὀρθ. π., even though ὑπῆρξε or κελεύσας is used to express ἀπό. (4) Eur. *Tro.* 522 ἀνὰ δ' ἐβόασεν λεὼς | Τρῳάδος ἀπὸ πέτρας σταθείς. In all these passages a picture is presented, and we have to glance from a remoter to a nearer object. And, in each case, ἐκ or ἀπό denotes the *quarter* in which the remoter object is to be looked for. This, which might be called the 'surveying' use, is distinct from that in which the prep. has a pregnant force, as being directly suggestive of motion (οἱ ἐκ Σικελίας ἥξουσι); but

it springs from the same mental tendency,—viz., to take a rapid glance over the dividing interval.—ὑπήνεμοι, under the wind, *i.e.* so that it blew from behind them, not in their faces, as the next v. explains. (At v. 421 the dust is blown in their faces, but by the sudden, gusty σκηπτός.) The idea of 'sheltered,' which ὑπήνεμος usu. implies, is less prominent here, yet quite admissible, if we suppose them to sit just below the summits of the πάγοι. Cp. Xen. *Oec.* 18. 6 ἐκ τοῦ προσηνέμου μέρους, on the side *towards which* the wind blows, opp. to ἐκ τοῦ ὑπηνέμου, to windward.

412 βάλῃ, the 'vivid' subjunct. (instead of βάλοι), after a secondary tense; while in v. 414 we have the normal optat. (ἀκηδήσοι). For this combination cp. Xen. *An.* 3. 5. 17 παρήγγειλαν, ἐπειδὴ δειπνήσειαν,...ἀναπαύεσθαι, καὶ ἕπεσθαι ἡνίκ' ἄν τις παραγγείλῃ.

413 ἐγερτί, 'sleeplessly': see on ἀστακτί, *O. C.* 1251. Each man was careful to keep wide awake, and also to see that his comrades did so.—κινῶν, urging to vigilance. Plat. *Rep.* 329 D βουλόμενος ἔτι λέγειν αὐτὸν ἐκίνουν καὶ εἶπον, ὦ Κέφαλε, κ.τ.λ. For the sing. instead of the plur. (κινοῦντες) in partitive apposition, see on φύλαξ ἐλέγχων φύλακα, 260.—ἐπιρρόθοις κακοῖσιν, lit., with obstreperous taunts, the adj. expressing the loud, continuous noise of tongues. Cp. ἐρρόθουν 259 n., 290.

414 ἀκηδήσοι, 'should be careless': fut. opt. in orat. obliqua; the direct form of the threat would be (κλαύσει) εἰ ἀκηδήσεις (or ἐὰν ἀκηδήσῃς). Cp. *Ph.* 374 ἤρασσον κακοῖς | τοῖς πᾶσιν... | εἰ τἀμὰ κεῖνος ὅπλ' ἀφαιρήσοιτό με: he said (ὄλοιο), εἰ ἀφαιρήσει. *Ai.* 312 δείν' ἐπηπείλησ' ἔπη, | εἰ μὴ φανοίην (he said, εἰ μὴ φανεῖς). ἀκηδέω had been used by Hom. *Il.* 14. 427, 23. 70, Aesch. *P. V.* 508, and recurs in later poetry.

415—421 The incident of the storm was a dramatic necessity, to account for Antigone reaching the corpse unobserved. A powerful picture is compressed into seven lines.

416 f. κατέστη, prop., 'had taken its place.' There is a Homeric echo here: *Il.* 8. 66 ὄφρα μὲν ἠὼς ἦν καὶ ἀέξετο ἱερὸν ἦμαρ, | τόφρα μάλ' ἀμφοτέρων βέλε' ἥπτετο, πῖπτε δὲ λαός· | ἦμος δ' ἠέλιος μέσον οὐρανὸν ἀμφιβεβήκει, | καὶ τότε δὴ χρύσεια πατὴρ ἐτίταινε τάλαντα.—χθονὸς (*from* the ground) with ἀείρας: cp. *O. T.* 142 βάθρων | ἵστασθε, n.

418 τυφώς, the whirlwind: the σκηπτός is the storm of dust (κονιορτός) which it lifts from the ground. The word σκηπτός usu. = 'a thunderbolt,' and by its deriv. ought at least to mean

a storm swooping on the earth from the sky; but the schol. attests its use in a larger sense; σκηπτὸς δὲ λέγεται πᾶν πνεῦμα θυελλῶδες, ὅταν συνερείδῃ τῇ γῇ, καὶ πάλιν ἄνω αἴρῃ· τὸ δὲ τοιοῦτο καὶ στρόβιλόν τινες καλοῦσι, παρὰ τὸ στροβεῖν.—**οὐράνιον ἄχος**, a trouble in the sky (cp. *O. C.* 1466 οὐρανία...ἀστραπή), since the cloud of dust darkened the sky: schol. τὸ λυποῦν τὸν αἰθέρα, καθὸ ταράσσει αὐτόν: only ἄχος is rather what annoys *us* than what annoys the (personified) οὐρανός. In these lines the poet describes the actual physical effects produced by the storm. He mentions the destruction of foliage; and we need some reference also to the main point of all—the obscuring of the air. Therefore I should not take οὐράνιον ἄχος as = 'a *heaven-sent* plague'; that is presently said by θείαν νόσον (421). A third version—'a trouble rising *high as* heaven' (like οὐράνιον πήδημα, etc.)—is also possible, but less suitable here than either of the others.

419 f. **πίμπλησι** (histor. pres., between ἔθαλπε and ἐνεμεστώθη, cp. 406), viz., with the dust and scattered leaves.—**αἰκίζων**, maltreating, λυμαινόμενος, by breaking the branches and tearing off the leaves.—**ἐν δ' ἐμεστ.**, tmesis: cp. 1274, *El.* 713 ἐν δὲ πᾶς ἐμεστώθη δρόμος. Distinguish the adv. ἐν δὲ (and withal), *O. T.* 27 n.

421 f. **μύσαντες**, 'with closed eyes.' μύω (from μῦ, a sound made with closed lips) = 'to be shut,' said of the eyes, the lips, or any opening (*Il.* 24. 637, οὐ γάρ πω μύσαν ὄσσε): but the aor. part. regularly meant, 'with eyes shut': Plat. *Gorg.* 480 C παρέχειν μύσαντα καὶ ἀνδρείως ὥσπερ τέμνειν καὶ κάειν ἰατρῷ. There was a proverb, μύσαντα φέρειν ('to grin and bear it'), Meineke *Com.* 3, p. 4.—**νόσον**, the scourge of the storm: cp. 1141.—**ἐν χρ. μακρ.**: for the prep. see *O. C.* 88 n.

423 **πικρᾶς**, 'in its bitterness.' Elsewhere πικρός, said of persons, means 'embittered,' and so 'hostile,' etc. (as *Ai.* 1359). But there is no reason why πικρός should not also mean 'embittered' in the sense, 'with a bitter feeling of anguish.' There is a pathos in this which is lost by reading πικρῶς, 'shrilly.'

425 **εὐνῆς...λέχος** would be a weak pleonasm for 'nest'; it is better to take εὐνῆς as the nest, and λέχος as the resting-place of the young birds within it. The phrases λέκτρων εὐναί, λέκτρων κοῖται, etc., said of the *marriage*-bed, are not properly similar, meaning rather, 'the bed on which they slept,' etc.: *i.e.* εὐναί or κοῖται refer to the act of sleeping. κενῆς is certainly

pleonastic with νεοσσῶν ὀρφανόν (cp. *Ph.* 31 κενὴν οἴκησιν ἀνθρώπων δίχα, and *O. T.* 57 n.), yet hardly anticipates it; the bird, approaching its nest, feels that is it κενή, then peeps in, and, sure enough, the λέχος is ὀρφανόν.

426 **οὕτω δέ**, 'so, I say, she': for δέ introducing the apodosis in a simile cp. *El.* 25 ὥσπερ γὰρ ἵππος εὐγενής...θυμὸν οὐκ ἀπώλεσεν | ..., ὡσαύτως δὲ σὺ | ἡμᾶς τ' ὀτρύνεις κ.τ.λ.: so *Tr.* 112 ff., πολλὰ γὰρ ὥστ'...οὕτω δὲ τὸν Καδμογενῆ.—**ψιλόν**, *sc.* κόνιος, stripped of the dust which she had sprinkled on it (409). Cp. *O. C.* p. 279.

427 ff. **γόοισιν ἐξῴμωξεν**: cp. *O. T.* 65 ὕπνῳ γ' εὕδοντα, n.—**ἐκ δ'...ἠρᾶτο**, tmesis: cp. n. on 106.—**διψίαν**: cp. 246.

429 **φέρει κόνιν.** A difficulty presents itself. The essence of the symbolical rite was the sprinkling of dust. She had done that (245). Was it not, then, done once for all? In Horace (*C.* I. 28. 35) the passer-by is free when the dust has been thrown; he can go his way. I have never seen this question put or answered. The only answer which I can suggest is that, at her first visit, she had not brought the χοαί. (Cp. on 245 ff.) Perhaps the rite was considered complete only if the χοαί were poured while the dust still covered the corpse.

430 f. The **πρόχους**, or 'out-pourer,' was a jug, especially a water-jug, with a handle, and had, of course, various forms; some of the types given by Guhl and Koner (p. 147, fig. 198, 26—31) resemble modern water-jugs for washing.—**εὐκρότητος**, 'well-hammered,' and so 'well-wrought,' is the epith. of a knife (δωρίς, *sc.* κοπίς) in Eur. *El.* 819.—**ἄρδην** (for ἀέρδην, from αἴρω) is found with πηδᾶν (*Ai.* 1279) and φέρειν (Eur. *Alc.* 608), but is usu. fig., as with ἀπολλύναι. Here, ἄρδην **ἐκ** πρόχου **στέφει** = ἄρασα τὸν **πρόχουν στέφει.**

431 **χοαῖσι.** In *Od.* 10. 519 the three χοαί to the dead are of (1) hydromel, (2) wine, (3) water: see *O. C.* 479 n.—**τρισπόνδ.**, instead of the simple τρισίν: cp. on 346 σπ. δικτυοκλώστοις. χοαί were to the νέρτεροι, as σπονδαί to the ὕπατοι: λοιβαί could mean either (*O. C.* 477).—**στέφει**: *El.* 51 τύμβον ... | λοιβαῖσι πρῶτον καὶ καρατόμοις χλιδαῖς | στέψαντες.

432 f. **ἱέμεσθα**, pres.: for the ῑ, cp. *O. C.* 1279 n.—**σὺν δὲ... θηρώμεθ'**, tmesis, as *El.* 746 σὺν δ' ἑλίσσεται | τμητοῖς ἱμᾶσι. But σύν is adv. *ib.* 299 σὺν δ' ἐποτρύνει: cp. above, 85.

434 f. **ἠλέγχομεν**, proceeded to prove against her, *i.e.* taxed her with, her past and present deeds. We should not supply

αὐτήν: the verb governs τὰς πράξεις only.—**ἄπαρνος...οὐδενός** = οὐδὲν ἀπαρνουμένη, the gen. with the adj. corresponding to the acc. with the verb; cp. κωλυτικός, ποιητικός τινος etc.—**καθίστατο**, she did not take up the position of denying anything. Her *attitude* towards the charge was one of simple confession. καθίστασθαι with a predicative adj. expresses definite assumption of a character, or complete attainment of a state. So *Ai.* 306 ἔμφρων...καθίσταται: *O. T.* 703 φονέα...καθεστάναι.

436 **ἅμ'.** Besides ἅμα μὲν...ἅμα δέ ('partly...partly'), we also find double ἅμα, (*a*) where the clauses are linked by καί, as here; Plat. *Gorg.* 496 B ὧν ἅμα τε ἀπαλλάττεται ἄνθρωπος καὶ ἅμα ἔχει (cp. *ib.* 497 A): (*b*) with partic. and finite verb: id. *Tim.* 38 B ἵνα ἅμα γεννηθέντες ἅμα καὶ λυθῶσιν. Verg. *G.* 3. 201 *simul arva fuga, simul aequora verrens.* Cp. Hor. *S.* I. 7. 11 *Inter* | *Hectora Priamiden animosum atque inter Achillen.*

438 **φίλους** φησί, διὰ τὸ εἶναι τὴν Ἀντιγόνην τοῦ βασιλικοῦ γένους (schol.): he is a δοῦλος of the family. Cp. Eur. *Med.* 54 χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν | κακῶς πίτνοντα.

439 f. **πάντα ταῦθ'** refers to ἐς κακὸν δὲ...ἀλγεινόν: 'all these things' = 'all such objects as the safety of friends.'—**ἥσσω λαβεῖν**, 'less important to obtain,' the infin. is epexeg. of ἥσσω: cp. 638: *El.* 1015 προνοίας οὐδὲν ἀνθρώποις ἔφυ | κέρδος λαβεῖν ἄμεινον: where, as here, we have a gen. depending on the comparat., instead of ἤ with nom.

441 **σὲ δή,** κ.τ.λ. *sc.* καλῶ. Eur. *Helen.* 546 σὲ τὴν ὄρεγμα δεινὸν ἡμιλλωμένην | τύμβου 'πὶ κρηπῖδ' ἐμπύρους τ' ὀρθοστάτας, | μεῖνον. Ar. *Av.* 274 ΕΥ. οὗτος, ὦ σέ τοι. ΠΕ. τί βωστρεῖς; The abrupt acc. calls the person's attention in a rough and harsh way. A governing verb is sometimes added, as *El.* 1445 σέ τοι, σὲ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος | χρόνῳ θρασεῖαν. *Ai.* 1226 σὲ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσί μοι | τλῆναι... | σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω. Eur. *Med.* 271 σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην, | Μήδειαν, εἶπον, etc. Antigone has her eyes bent on the ground: she is neither afraid nor sullen, but feels that Creon and she can never come to terms. There is nothing in common between their thoughts. Cp. 499.

442 φῂς δεδρακέναι, ἢ καταρνεῖ μὴ δεδρ., a zeugma. **καταρνεῖ.** In this compound (found only here) κατά gives the notion of 'downright,' 'explicit': cp. καταφάναι (to affirm), **κατάδηλος.** **μή** regularly precedes the inf. when ἀρνεῖσθαι means 'to deny,' but not when it means 'to refuse': Plat. *Phaedr.* 256 A ἀπαρνηθῆναι τὸ αὑτοῦ μέρος χαρίσασθαι.

443 τὸ μή: for the art., cp. 78. τὸ μὴ οὐκ is unnecessary, though it would be normal: *O. T.* 1387 οὐκ ἂν ἐσχόμην | τὸ μὴ 'ποκλῇσαι, n.

444 f. σὺ μέν. If she had denied the charge, the φύλαξ must have been detained; now, he can go. κομίζοις ἂν σ. gives a contemptuous permission. So in gentle command, *Ph.* 674 χωροῖς ἂν εἴσω, *Tr.* 624 στείχοις ἂν ἤδη. Cp. Eur. *Ph.* 1636 κόμιζε σαυτὴν...δόμων ἔσω.—ἔξω with β. αἰτίας, after which ἐλεύθερον is pleonastic: cp. *Ai.* 464 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ: and see n. on κενῆς above, v. 424.

446 μῆκος, adv., 'at great length,' like μακράν, τέλος, etc.

447 ᾔδησθα. This 2nd pers. occurs in seven places of drama, two of which require it (Eur. *El.* 926, *Cycl.* 108), while the other five admit it (this v., *Tr.* 988, Ar. *Nub.* 329, *Th.* 554, *Eccl.* 551). Similarly ἦσθα is either necessary or admissible whenever it occurs in Attic drama. Ar. *Lys.* 132 has ἔφησθα, and ἔφης nowhere: but the case for ἔφησθα as the *sole* classical form seems less strong than for ᾔδησθα and ἦσθα. ἔφησθα is required in four Homeric passages (*Il.* 1. 397, 16. 380: *Od.* 3. 357, 23. 71), but ἔφης in one, *Il.* 22. 331 Ἕκτορ, ἀτάρ που ἔφης Πατροκλῆ' ἐξεναρίζων, and in another it is traditional, 22. 280 ἤτοι ἔφης γε (where ἔφησθα is unlikely). The ending is -σθα, not -θα, σ being an integral part of it: Curtius compares Lat. -*sti* (dedi-sti), and Gothic -*st* (saisô-st, thou sowedst), *Gk Verb* pp. 34 ff. Besides οἶσθα, ᾔδησθα, ἦσθα, and ἔφησθα, the forms which take σθα are the Hom. εἶσθα ('thou wilt go'); the presents indic. διδοῖσθα (*Il.* 19. 270) and τίθησθα (*Od.* 9. 404, 24. 476); and a few subjunctives and optatives (as βάλῃσθα, βάλοισθα).—κηρυχθέντα, the plur. partic. impersonal, as 570 ἡρμοσμένα, 576 δεδογμένα: a use more freq. with adjectives, as ἀδύνατα, δίκαια (cp. *O. C.* 485 n.), esp. verbals (below, 677).

448 ᾔδη (rather than ᾔδειν) see *O. T.* 1525 n.—τί δ' οὐκ ἔμελλον, *sc.* εἰδέναι; 'why was I not likely to know it?'='of course I knew it.' Plat. *Rep.* 605 C πάνδεινόν που (ἐστί). τί δ' οὐ μέλλει (*sc.* εἶναι), εἴπερ γε δρᾷ αὐτό; Xen. *H.* 4. 1. 6 τὸν δ' υἱὸν...ἑώρακας αὐτοῦ ὡς καλός ἐστι;—τί δ' οὐ μέλλω (*sc.* ἑωρακέναι);—ἐμφανῆ 'public.'

449 καὶ δῆτ', 'And you *indeed* dared...?' Not, 'And *then*' (*i.e.* with that knowledge), which would be κᾆτα.

450 Ζεύς is opposed to Creon's edicts, not only as supreme god and therefore guardian of all religious duty, but also in each of his two special qualities,—as χθόνιος (*O. C.* 1606 n.),—and

as *οὐράνιος*, since the denial of burial pollutes the realm of *οἱ ἄνω θεοί* (1072).

451 f. **τῶν κάτω θεῶν.** For this rare gen. (instead of the regular dat.) with **ξύνοικος**, cp. Lycurgus *In Leocr.* § 145 *οὗτος ἐν ταύτῃ τῇ χώρᾳ σύνοικος ὑμῶν γενήσεται.* So *O. C.* 1382 *Δίκη ξύνεδρος Ζηνός.* 'The Justice that dwells with the gods below' is their personified right to claim from the living those religious observances which devote the dead to them. A person who omits such observances is defrauding Hades of his own: see 1070. This Justice, then, 'has not ordained such laws' as Creon's; it has not *forbidden* kinsfolk to bury their dead; on the contrary, it has bound them to do so. **τοιούσδ' ὥρισεν** has a pathetic force which renders it incomparably finer here than the somewhat tame statement of fact (if *οἳ τούσδ'... ὥρισαν* be read), 'who have appointed the laws of burial among men.'

454 f. **ἄγραπτα...νόμιμα.** Arist. *Rhet.* I. 13 § 2 distinguishes (1) *ἴδιος νόμος*, the particular law which each community defines for itself, which is partly written, partly (so far as consisting in custom) unwritten: (2) *κοινὸς νόμος*, the universal, unwritten law of nature (*ὁ κατὰ φύσιν*). When 'the unwritten laws' are called *νόμοι*, the word is used figuratively. **νόμιμα**, observances sanctioned by usage, is the more correct word: so Plat. *Legg.* 793 A observes that *τὰ καλούμενα ὑπὸ τῶν πολλῶν ἄγραφα νόμιμα* cannot properly be called *νόμοι*, but still must be taken into account.—**ἀσφαλῆ**, they stand fast for ever, like the *θεῶν ἕδος ἀσφαλὲς αἰεί* (*Od.* 6. 42).—**θνητὸν ὄντ'**, 'one who is a mortal,'—*i.e.* Creon; but it is needless to supply *σέ* from *τὰ σά*: the expression is the more forcible for being general. Cp. Eur. fr. 653 *οὐ θαῦμ' ἔλεξας, θνητὸν ὄντα δυστυχεῖν*: *Alc.* 799 *ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεών.*—**ὑπερδραμεῖν**, outrun, and so fig., prevail over: Eur. *Ph.* 578 *ἢν δ' αὖ κρατηθῇς καὶ τὰ τοῦδ' ὑπερδράμῃ*, and his cause prevail, *Ion* 973 *καὶ πῶς τὰ κρείσσω θνητὸς οὖσ' ὑπερδράμω;* (prevail against Apollo).

456 f. **νῦν γε κἀχθές.** Cp. Her. 2. 53 *μέχρι οὗ πρώην τε καὶ χθές.* Plat. *Legg.* 677 D *ὡς ἔπος εἰπεῖν, χθὲς καὶ πρώην γεγονότα* (where the phrase is presently strengthened into *τὸν ἀτεχνῶς χθὲς γενόμενον*). The usu. Attic form was *χθὲς καὶ πρώην*, though *πρώην καὶ χθές* also occurs. Cp. Catullus 61. 137 *hodie atque heri.* So *heri et nudius tertius.* Attic Comedy supports *ἐχθές* against *χθές* in a majority of cases: though *χθές* may have been preferred, even in prose, after a vowel.—**ζῇ**: cp. *O. T.* 482

ζῶντα (of the oracles which are operative, effectual), and *ib.* 45 n.

458 f. **τούτων** (*sc.* *τῶν νομίμων*)...**τὴν δίκην**, the penalty belonging to these laws: *i.e.* the penalty of breaking them. The emphasis on *τούτων* shows that, like *ταῦτα* just before, it refers to the *νόμιμα*: we cannot, therefore, render, 'the penalty of such an act' (*sc.* *τοῦ ὑπερδραμεῖν*).—**ἐν θεοῖσι**, the forensic *ἐν*, denoting the tribunal: Plat. *Legg.* 916 B *διαδικαζέσθω δὲ ἔν τισι τῶν ἰατρῶν*: *Gorg.* 464 D *εἰ δέοι ἐν παισὶ διαγωνίζεσθαι*: Lys. or. 13 § 35 ὁ δὲ δῆμος ἐν τῷ δικαστηρίῳ ἐν δισχιλίοις ἐψηφίσατο (*sc.* *ποιεῖν τὴν κρίσιν*).

460 f. **δώσειν.** The fut. inf. and the pres. inf. are equally common after *μέλλω* in Soph. (*O. T.* 967 n.).—**θανουμένη γάρ** introduces the reason for her conduct. 'It was not likely that I should obey your edicts, and thereby incur punishment after death, for the sake of avoiding immediate death. *For*, as to death, I knew already that I must die some time or other; and if it is to be a little sooner, so much the better.'—**τί δ' οὔ;** *sc.* *ἔμελλον ἐξειδέναι* (448).

461 f. **κεἰ μὴ σὺ προὐκήρυξας**: Even if thou hadst not proclaimed death as the penalty of infringing the edict. The apodosis might be either (*a*) *ἐξῄδη ἄν*, implied in *τί δ' οὔ;* or (*b*) *ἔδει ἄν με θανεῖν*, implied in *θανουμένη*. But (*a*) is best: 'I should have known it, even if you had not brought it publicly to my knowledge.' For *καὶ εἰ* cp. *O. T.* 305 n.—**τοῦ χρόνου**, the natural term of life (cp. *O. T.* 963): expressed below by *πρίν μοι μοῖραν ἐξήκειν βίου* (896).—**αὔτ'**, *i.e.* **αὐτό.** Cp. *El.* 1267 *εἴ σε θεὸς ἐπόρισεν* | *ἁμέτερα πρὸς μέλαθρα, δαιμόνιον* | *αὐτὸ τίθημ' ἐγώ*: fr. 154 *ἔχοιμ' ἂν αὐτὸ μὴ κακῶς ἀπεικάσαι*.

464 **φέρει** = *φέρεται* (*O. C.* 6 n.).—The woman uses the masc. gender in putting the general case. Cp. Eur. *Med.* 1017 *οὔτοι μόνη σὺ σῶν ἀπεζύγης τέκνων*· | *κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς*.

465—468 Kvičala and Wecklein reject these four verses, despairing of the difficulties found in vv. 466, 467, which have been variously amended. But the clause **τοῖσδε δ' οὐκ ἀλγύνομαι** in 468, returning upon the thought *παρ' οὐδὲν ἄλγος* in 466, there being thus three clauses, in which the second is opposed to the first, and the third re-iterates the sense of the first, is peculiarly Sophoclean: cp. *Ai.* 1111 *οὐ γάρ τι τῆς σῆς οὕνεκ' ἐστρατεύσατο* | *γυναικός,...* | *ἀλλ' οὕνεχ' ὅρκων οἷσιν ἦν ἐνώμοτος,* | *σοῦ δ' οὐδέν*: similar instances are *O. T.* 337 f.,

Tr. 431 ff. This touch would hardly have come from an interpolator.

466 **ἄλγος**, nom., *sc.* ἐστί: **παρ' οὐδέν**, adv.: 'is a pain in no appreciable degree,' is a pain not worth a thought: as he might have said, οὐδαμοῦ ἄλγος ἐστί. The normal use of παρ' οὐδέν, 'of no account,' is either (*a*) with the verb εἶναι, as *O. T.* 982 ταῦθ' ὅτῳ | παρ' οὐδέν ἐστι, or (*b*) with a verb meaning 'to esteem,' as above, v. 34, τὸ πρᾶγμ' ἄγειν | οὐχ ὡς παρ' οὐδέν. The only peculiarity here is that, instead of a word in the general sense, '*is esteemed*' (ἄγεται), we have a virtual equivalent, tinged with the special thought of the moment, viz., '*is a pain.*' Exactly so in *El.* 1327 we have πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι, instead of πότερα παρ' οὐδὲν τὸν βίον ἄγετε. Thus the suspicions as to the genuineness of παρ' οὐδὲν ἄλγος are illusory.

ἀλλ' ἄν. For the position of ἄν (to which objection has been taken) cp. *El.* 333 ἀλγῶ 'πὶ τοῖς παροῦσιν· ὥστ' ἄν, εἰ σθένος | λάβοιμι, δηλώσαιμ' ἂν οἷ' αὐτοῖς φρονῶ: *ib.* 439 ἀρχὴν δ' ἄν, εἰ μὴ τλημονεστάτη γυνὴ | πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοὰς | οὐκ ἄν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε.

467 **ἄθαπτον ἠνσχόμην νέκυν**, 'had allowed him to be an unburied corpse.' For ἄθαπτον without ὄντα, cp. Arist. *Hist. An.* 8. 8 δύναται δ' ἄποτος ἀνέχεσθαι (*sc.* ὤν): and *O. T.* 412 n. L has ἠισχόμην, and ἠνσχόμην appears only as one of several readings in the later MSS.,—the other readings being manifestly impossible. The first question is, Could an Attic poet have used ἠνσχόμην for ἠνεσχόμην? We can only say that we find nothing really like it, and that no support for it can be drawn from the Homeric forms in which ἀνά suffers apocope, viz., ἄνσχεο = ἀνασχοῦ (*Il.* 23. 587 etc.), ἀνσχήσεσθαι (*Il.* 5. 104), ἀνσχετά (*Od.* 2. 63), ἀνσχεθέειν (*Od.* 5. 320). Still, there is force in Prof. Tyrrell's remark (*Classical Review*, vol. II. p. 140) that 'ἠνσχόμην is just the form in which an Attic poet would have applied apocope of ἀνά, inasmuch as he would have felt that he was only sacrificing the redundant augment.'

τὸν ἐξ ἐμῆς μητρὸς θανόντ'. It is quite true that, when written, these words have an awkward ambiguity; but they would have had none when spoken, since a slight pause after μητρός would have been required to bring out θανόντ'. This is the right test to apply in the case of a play written to be acted.

470 **σχεδόν τι**, 'almost,' iron., 'it might perhaps be said that...': so *El.* 608 (also at the close of a defiant speech), εἰ γὰρ πέφυκα τῶνδε των ἔργων ἴδρις, | σχεδόν τι τὴν σὴν οὐ

καταισχύνω φύσιν. Cp. *ib.* 550 εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς | γνώμην δικαίαν σχοῦσα, τοὺς πέλας ψέγε (end of a speech): also *Ai.* 1038, *O. C.* 1665.—**μώρῳ μωρίαν**: cp. 754. The παρήχησις gives bitterness (*O. T.* 371).—**ὀφλισκάνω**, 'incur the charge of,' with dat., as Eur. *Bacch.* 854 γέλωτα Θηβαίοις ὀφλεῖν, etc.; but in this use it can also take πρός τινα or παρά τινι (Plato). Cp. *O. T.* 511.

471 f. These two verses give a moment of stillness before the storm breaks forth. So at *O. T.* 404 four verses of the chorus divide the angry speech of Oedipus from the retort of Teiresias.—**τὸ γέννημα τῆς παιδός** (the offspring consisting in the maiden) 'the maiden his offspring,' **δηλοῖ** (*sc.* ὂν) **ὠμόν**, 'shows herself fierce,' **ἐξ ὠμοῦ πατρός**, 'from a fierce sire' (*i.e.* by the disposition inherited from him). Cp. 20 δηλοῖς...καλχαίνουσα (n.): the omission of ὂν is somewhat bold, but possible for poetry; cp. 709 ὤφθησαν κενοί: Plat. *Legg.* 896 B δέδεικται ψυχὴ τῶν πάντων πρεσβυτάτη. **γέννημα** occurs below, 628, *O. T.* 1167, and *Tr.* 315, meaning always 'that which is begotten,' the offspring. For τὸ γέννημα τῆς παιδός as = ἡ γεννηθεῖσα παῖς, cp. 1164 τέκνων σπορᾷ, *El.* 1233 γοναὶ σωμάτων ἐμοὶ φιλτάτων (her brother), Eur. *Med.* 1098 τέκνων...βλάστημα. Here, the thought would have been complete without τῆς παιδός ('the offspring shows the father's fierceness'), which is added, as if by an after-thought, for the further definition of τὸ γέννημα.

472 **εἴκειν...κακοῖς**, not 'to succumb' to them, but to bend before them (as trees before a storm, 713), with a prudent view to self-preservation. Cp. Aesch. *P. V.* 320 σὺ δ' οὐδέπω ταπεινός, οὐδ' εἴκεις κακοῖς, | πρὸς τοῖς παροῦσι δ' ἄλλα προσλαβεῖν θέλεις.

473 f. **ἀλλ' ἴσθι τοι**: so oft. in threatenings: cp. 1064: *Tr.* 1107 ἀλλ' εὖ γέ τοι τόδ' ἴστε: *El.* 298 ἀλλ' ἴσθι τοι τίσουσά γ' ἀξίαν δίκην.—**πίπτειν**, instead of the regular πίπτοντα: this inf. after οἶδα (as = 'I know that...', not, 'I know how to...') is not rare in poetry; cp. *O. T.* 691, *Ph.* 1329, Aesch. *Pers.* 173, 431, 435: so after ἐπίσταμαι above, 293, and 1092.

475 **ὀπτὸν...περισκελῆ**, tempered to hardness: for the proleptic adj., cp. Thuc. 2. 75 ἦρετο τὸ ὕψος...μέγα, Eur. *El.* 376 (πενία) διδάσκει δ' ἄνδρα τῇ χρείᾳ κακόν (to be bad).—**περισκελής**, dried or parched all round, from σκέλλω, *torrere*: cp. *Il.* 23. 190 μὴ πρὶν μένος ἠελίοιο | σκήλει' ἀμφὶ περὶ χρόα ἴνεσιν: hence, fig., αἱ περισκελεῖς φρένες (*Ai.* 649).—**ἐκ πυρός**, *by means of* fire; cp. 990: *Ph.* 710 ἐξ ὠκυβόλων τόξων...ἀνύσειε...φορβάν.

476 **θραυσθέντα καὶ ῥαγέντα**, 'broken and shivered.' *ῥαγέντα* is here the stronger word, in so far as it pictures the fragments of the ruptured iron flying asunder, while *θραυσθέντα* merely says that the iron is broken into pieces. The foremost idea in *ῥηγνύναι* is that of the separation of the parts,—the *rent* or *rift* being brought before us; in *θραύειν*, that of a whole being broken into small pieces.

477 f. **χαλινῷ δ'.** Cp. *O. C.* 714 *ἵπποισιν τὸν ἀκεστῆρα χαλινόν*, n. For **σμικρῷ** cp. *Ai.* 1253 *μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς ὅμως | μάστιγος ὀρθὸς εἰς ὁδὸν πορεύεται.*—**καταρτυθέντας**, brought under discipline, made docile. *καταρτύω* = to equip, or prepare (*O. C.* 71): then, like *ἁρμόζω* (*O. C.* 908), in a fig. sense, to bring into order, regulate, by a course of training: cp. Plat. *Legg.* 808 D (a child is the *ὑβριστότατον θηρίων*), *ὅσῳ μάλιστα ἔχει πηγὴν τοῦ φρονεῖν μήπω κατηρτυμένην* (not yet brought under discipline).

478 f. Suspicion has fallen on **ἐκπέλει**, which occurs only here: Hesych. explains it by *ἔξεστι*, and *ἐξέπελεν* by *ἐξεγένετο*. He would hardly have invented the imperf., if he had not met with it in literature: and the metrical convenience of such a synonym for *ἔξεστι* is a further reason for believing that it was current.—**ὅστις**: for the omission of the anteced. **τούτῳ**, see on 35: for the gender, on 464.—**τῶν πέλας**: cp. fr. 83 ('tis better to conquer by any means) *ἢ δοῦλον αὐτὸν ὄντα τῶν πέλας κλύειν.*

480 ff. **αὕτη δ'.** Creon began by addressing Antigone (473). He now denounces her to the Chorus. Cp. *O. T.* 1078 *αὕτη δ' ἴσως, κ.τ.λ.* (of Iocasta).—**ὑβρίζειν μὲν...ὕβρις δ'**: epanaphora (*O. T.* 25 n.). The sense is, 'Her *disobedience* was an act of consummate insolence; and her *defiance* now makes it worse.' **ἐξηπίστατο**, 'knew thoroughly,' with bitterness; cp. 686; Eur. fr. 796 *ὅστις σωφρονεῖν ἐπίσταται.* **τότ'** is explained by **ὑπερβαίνουσα**.—**τοὺς προκ.**, which had been set forth: cp. *O. T.* 865, Eur. *I. T.* 1189 *τὸν νόμον...τὸν προκείμενον.*—**τούτοις**, neut., these deeds: cp. 468 *κείνοις...τοῖσδε.*—**δεδρακυῖαν γελᾶν** = to exult *in* having done it. For the partic., cp. Ar. *Vesp.* 1007 *κοὐκ ἐγχανεῖταί σ' ἐξαπατῶν Ὑπέρβολος.*

484 f. **νῦν**, 'now,' *i.e.* 'under these circumstances,' is better than *νυν* or *τἄρ'* here.—**εἰ ταῦτα...κράτη**, if this victory shall remain on record for her, without bringing her any punishment. For **κράτη**, deeds of might, and so prevalence, victory, cp. *El.* 476 *Δίκα, δίκαια φερομένα χεροῖν κράτη*: *ib.* 689 *οὐκ οἶδα τοιοῦδ'*

ἀνδρὸς ἔργα καὶ κράτη. For κείσεται, cp. Pind. *I.* 4. 17 τὶν δ' ἐν Ἰσθμῷ διπλόα θάλλοισ' ἀρετά, | Φυλακίδα, κεῖται, 'for thee, Phylacidas, a double glory of valour is *laid up* at the Isthmus.' So, here, κείσεται means, 'placed to her credit,' 'permanently secured to her'; cp. the colloquialism, 'to *score* a success.'—For the form ἀνατί, cp. *O. C.* 1251 n.: for ταῦτα without τά, *ib.* 471.

486 f. ἀδελφῆς (child of) a sister, ἀδελφιδῆ: for the gen., cp. 380, 825.—εἴθ' ὁμαιμονεστέρα, 'or nearer in blood to me than any member of my family.' The gen. ὁμαιμονεστέρας (see cr n.) would mean, 'or (child of) one nearer in blood to me,' etc. She could be the child of no one nearer than a sister, unless it were of a mother or of a daughter; and it is far-fetched to suppose that Creon means, 'my niece,—aye, my sister, or my granddaughter.' All that he means is, 'my niece,—aye, or the nearest relation possible.' This is more simply and clearly said by the nom. ὁμαιμονεστέρα.—κυρεῖ (οὖσα), = ἐστί: cp. *O. T.* 362 φονέα...κυρεῖν.

487 τοῦ παντὸς Ζηνὸς ἑρκείου = πάντων τῶν οἰκείων (schol.): so Eustath. 1930, 30 ἑρκεῖον Δία ἐκεῖνος (Sophocles) τοὺς ἐν οἴκῳ πάντας δηλοῖ. The altar of Ζεὺς ἑρκεῖος stood in the court-yard (αὐλή) in front of the Greek house; ἕρκος denoting the buildings which enclose the αὐλή, or, sometimes, the space so enclosed, the αὐλή itself. In *Od.* 22. 334 Phemius thinks of passing from the μέγαρον into the αὐλή, Διὸς μεγάλου ποτὶ βωμὸν | Ἑρκείου. Priam is slain πρὸς...κρηπίδων βάθροις...Ζηνὸς ἑρκείου (Eur. *Tro.* 16),—ἐπὶ τῇ ἐσχάρᾳ, τοῦ Ἑρκείου (Paus. 4. 17. 4): cp. Ovid *Ibis* 286, *Cui nihil Hercei profuit ara Iovis.*—In relation to the family, Ζεύς is also γενέθλιος (Pind. *O.* 8. 16: cp. ξύναιμος, 659), ὁμόγνιος, and ἐφέστιος (as presiding over household life: *Ai.* 492, Her. 1. 44).—For the god's name used to denote that which he protects, cp. Eur. *Hec.* 345 πέφευγας τὸν ἐμὸν ἱκέσιον Δία, = my supplication, with its consequences.

488 ἀλύξετον. The pres. ind. ἀλύσκω occurs in Apollon. Rhod., and the pres. part. in *Od.*; otherwise we find only the fut. (usu. ἀλύξω, but ἀλύξομαι, Hes. *Op.* 363) and aor. ἤλυξα (once midd., ἐξαλύξωμαι *Ai.* 656). The gen. μόρου follows the analogy of ἀπολύεσθαι, ἀπαλλάττεσθαι, etc. The regular constr of the verb is with the acc. (as in the Homeric κῆρας ἀλύξας), and so Eur. always has an acc. with ἐξήλυξα.—χἠ ξύναιμος, 'and her sister' Ismene.

489 f. καὶ γὰρ οὖν, for *indeed*: cp. 771 εὖ γὰρ οὖν, *O. C.* 980 οὐ γὰρ οὖν, *ib.* 985 ἀλλ' ἓν γὰρ οὖν.—ἐπαιτιῶμαι κείνην, 'I accuse her,' βουλεῦσαι ἴσον τοῦδε τάφου, 'of having had an equal share in plotting this burial.' For the inf. after ἐπαιτιᾶσθαι cp. *El.* 603 ὅν πολλὰ δή με σοὶ τρέφειν μιάστορα | ἐπῃτιάσω. Ar. *Vesp.* 1446 Αἴσωπον οἱ Δελφοί ποτε ..φιάλην ἐπῃτιῶντο κλέψαι. Plat. *Critias* 120 C εἴ τίς τι παραβαίνειν αὐτῶν αἰτιῷτό τινα. For the substantival ἴσον with gen., cp. Eur. *Ion* 818 ὅμοιος εἶναι τῆς τύχης τ' ἴσον φέρειν: id. *Ph.* 547 δωμάτων ἔχων ἴσον.—Another construction is possible: ἴσον ἐπαιτιῶμαι κείνην τοῦδε τοῦ τάφου, βουλεῦσαι: 'I charge her equally with this burial,—*i.e.* with plotting it.' The constr. with the gen. is frequent (Aesch. *P. V.* 974 ἦ κἀμὲ γάρ τι ξυμφορᾶς ἐπαιτιᾷ;): the objection here is that the epexegetic infin. βουλεῦσαι, requiring a case different from that governed by ἐπαιτιῶμαι, ought to come last.—βουλεῦσαι, of plotting mischief, as *Tr.* 807 τοιαῦτα...πατρὶ βουλεύσασ' ἐμῷ: *Ai.* 1055 στρατῷ...βουλεύσας φόνον.

491 καί νιν καλεῖτ', 'and now call her.' This is the καί so frequent in the orators, when the speaker turns to call for witnesses, documents, etc.: Lys. or. 16 § 13 καί μοι ἀνάβηθι, or. 13 § 35 καί μοι ἀνάγνωθι τὸ ψήφισμα.

492 λυσσῶσαν...οὐδ' ἐπ.: cp. *O. T.* 58 n.: Her. 9. 55 μαινόμενον καὶ οὐ φρενήρεα.—ἐπήβολον, 'in possession of' (*compos*), a word used by Aesch. (*P. V.* 444 φρενῶν, *Ag.* 542 νόσου), but not by Eur. It belonged to the diction of Ionian epos, appearing first in *Od.* 2. 319 (οὐ γὰρ νηὸς ἐπήβολος οὐδ' ἐρετάων), and is used by Herod.; Plato, too, admits it (as *Euthyd.* 289 B ἐπιστήμης ἐπηβόλους). Düntzer would derive it from ἐπί and ἄβολος ('meeting with'), assumed from the late verb ἀβολέω as = ἀντιβολέω (Ap. Rhod. 3. 1148); but it is more likely that it was simply an epic metrical license for ἐπίβολος. The sense seems to come from ἐπιβάλλομαι as = 'to throw oneself on' a thing, and so take possession of it.

493 f. ὁ θυμὸς τῶν...τεχνωμένων, the mind of those who are planning nothing aright (planning utter mischief) in the dark, φιλεῖ κλοπεὺς ᾑρῆσθαι, is apt to stand convicted of its treason, πρόσθεν, beforehand,—*i.e.* before the treasonable deed has been done. *Ismene* has not yet been caught in a disloyal act; but her guilty conscience has already shown itself. κλοπεύς here answers to κλέπτειν as = 'to do by stealth or fraud,' *Ai.* 1137 πόλλ' ἂν κακῶς λάθρᾳ σὺ κλέψειας κακά. It denotes the plotter's treachery towards the State, not the betrayal of the plotter by

his own conscience (as some have taken it). ηὑρῆσθαι κλοπεύς (without ὤν), as *O. T.* 576 φονεὺς ἁλώσομαι: the perf. (expressing that the exposure is already decisive), like ηὑρῆσθαι *ib.* 1050.—τεχνωμένων midd., as usual; cp. *Ph.* 80 τεχνᾶσθαι κακά. οἱ μηδὲν ὀρθῶς τεχνώμενοι = those who plan nothing in such a way as to be right (the generic μή): cp. *Ph.* 407 παντὸς ἂν λόγου κακοῦ | γλώσσῃ θιγόντα καὶ πανουργίας, ἀφ' ἧς | μηδὲν δίκαιον ἐς τέλος μέλλοι ποιεῖν.

495 f. γε μέντοι: cp. *O. T.* 442 n. '(I hate such plotting in the dark:) however, I certainly hate this also,—when a detected traitor seeks to glorify the treason.' Ismene's guilty terror is contrasted with Antigone's impudent hardihood,—as Creon deems it. μισῶ...ὅταν, like μέμνησαι ὅτε...ἐποίησας (Xen. *Oec.* 2. 11), οἶδ' ἡνίκ' Αἴας εἷλκε (Eur. *Tro.* 70) etc.—ἔπειτα, like εἶτα, as *Ai.* 760 ὅστις ἀνθρώπου φύσιν | βλαστὼν ἔπειτα μὴ κατ' ἄνθρωπον φρονῇ.—καλλύνειν, to make καλός (fr. 786 πρόσωπα καλλύνουσα, of the waxing moon), here, 'to make specious.'

497 f. θέλεις τι μεῖζον, *sc.* ποιεῖν,—not that θέλω could not take a simple acc., but a Greek would mentally supply a general inf. to balance κατακτεῖναι: cp. Thuc. 3. 85 ἀπόγνοια... τοῦ ἄλλο τι (*sc.* ποιεῖν) ἢ κρατεῖν τῆς γῆς.—ἑλών: cp. *O. T.* 641 κτεῖναι λαβών.—ἐγὼ μὲν οὐδέν. He desires nothing more,—and will take nothing less.—ἅπαντ' ἔχω: cp. Eur. *Or.* 749 τοῦτο πάντ' ἔχω μαθών ('tell me that, and I am satisfied').

500 ἀρεστὸν οὐδέν, not ἀρεστὸς οὐδείς: cp. *O. T.* 1195 βροτῶν | οὐδέν.—μηδ' ἀρεσθείη. Cp. 686. If sound (as it seems to be), this is a solitary example of the aor. pass. ἠρέσθην as = 'became pleasing,' and must be defended by the pass. (or midd.) ἀρέσκομαι as used by Herod., 6. 128 ἠρέσκοντο, 'they were approved' (or, 'they pleased'): 9. 79 μήτε Αἰγινήτῃσι ἅδοιμι μήτε τοῖσι ταῦτα ἀρέσκεται (those who approve this course). Considering the Ionic affinities of Attic Tragedy, this use of ἀρέσκομαι in Ionic prose seems a sufficient warrant for a corresponding use of ἠρέσθην, whether we take it as properly passive ('was approved'), or as a pass. form used to supplement the middle ('pleased'). The Attic passive meant 'I am pleased,' Thuc. 1. 129 τοῖς λόγοις τοῖς ἀπὸ σοῦ ἀρέσκομαι, 5. 37 οἱ Βοιωτάρχαι ἠρέσκοντο, but occurs only in pres. and impf.: ἠρέσθην, as the corresponding aor., appears only in later Greek, as Paus. 2. 13. 8 οὐκ ἀρεσθεὶς τῷ δοθέντι πώματι. The traditional ἀρεσθείη, then, is at least not less probable than Hermann's ἀρεσθείην, when the whole question is viewed

in the light of attested usage. As to Elmsley's neat ἀρέστ' εἴη, a fatal objection to it is the change to the impers. plur.; as if one said, 'not one of your words pleases me; and never may I feel pleasure': (without, 'in them').

501 τἀμά, a general phrase, 'my views.' Cp. *El.* 1050 οὔτε γὰρ σὺ τἄμ' ἔπη | τολμᾷς ἐπαινεῖν οὔτ' ἐγὼ τοὺς σοὺς τρόπους.—ἔφυ with partic. ('are naturally unpleasing'), cp. *O. T.* 9 πρέπων ἔφυς.

502 καίτοι marks the transition to another and higher point of view than Creon's. '*Thou* wilt never approve my deed. *And yet* how could I have won a better claim to the approval of all who judge rightly?' In καίτοι πόθεν κλέος γ' the absence of caesura gives a slower movement, just as in v. 44: she communes with her own thought. κλέος...εὐκλεέστερον, like δύσπνοοι πνοαί (587), φρένες δύσφρονες (1261), πόνοι δύσπονοι (1277): *Ph.* 894 ξύνηθες...ἔθος. Distinguish the case of the adj. compounded with a noun merely cognate in sense to the subst.; above, v. 7 n.

503 ff. ἐν τάφῳ τιθεῖσα, *i.e.* symbolically, by sprinkling dust and pouring χοαί: cp. 80, 395, and *O. C.* 1410 n.—τούτοις πᾶσι λέγοιτο ἄν, by all these it would be said, τοῦτο ἁνδάνειν (αὐτοῖς), that this seems good to them: for dat. with pres. pass. (a constr. usually restricted to the pf. pass.) cp. Menander *Sentent.* 511 τἀληθὲς ἀνθρώποισιν οὐχ εὑρίσκεται. If the datives were taken with ἁνδάνειν, λέγοιτο ἄν would be too indefinite.—The pres. ἐγκλῄοι is required by the sense, since the act is a continuing one; ἐγκλῇσαι would refer to some given moment or particular occasion. The MSS. favour the aor., but most of the recent edd. rightly give the pres.

506 f. ἀλλ' ἡ τυραννίς. '(If these men dared to say what they think, they would applaud me.) *But* royalty has the advantage of being able to do and say what it pleases, without being opposed in word or deed':—and so these men are silent. These are two excellent and vigorous lines,—not only free from the slightest internal mark of spuriousness, but admirably suited to their place, both by thought and by expression. It was an extraordinary freak of arbitrary criticism to reject them. For similar references in tragedy to the τυραννίς, as it was viewed by Greeks in the historical age, cp. Aesch. *P. V.* 224 f., Eur. *Ion* 621—632.

508 f. μούνη: τῶνδε refers to the Chorus: for the Ionic form, cp. 308, 705.—τοῦτο...ὁρᾷς, seest this, = 'takest this

view'; viz., that thy deed is right, and that only my power prevents its being publicly approved. A very rare use of ὁρᾶν: indeed, I know no strictly similar instance: still, it is natural enough. Cp. Plat. *Phaedr.* 276 A ἄλλον ὁρῶμεν λόγον. So we say, 'I do not see it,' = 'I cannot take that view.' μούνη τῶνδε: cp 101 κάλλιστον...τῶν προτέρων, n.—ὑπίλλουσιν, lit., 'turn' (or 'roll') 'under,' said of an animal putting its tail between its legs; cp. Eur. fr. 544 (from his Οἰδίπους,—referring to the Sphinx) οὐρὰν δ' ὑπίλασ' ὑπὸ λεοντόπουν βάσιν | καθέζετ'. Verg. *Aen.* 11. 812 (a terrified wolf) *caudamque remulcens Subiecit pavitantem utero.* Here, 'keep down' the utterance of their thoughts; 'make their lips subservient' to thee. Cp. σαίνειν, *adulari*.

510 f. σὺ δ' οὐκ ἐπαιδεῖ; And art thou not ashamed of it (cp. ἐπαισχύνομαι), if thou thinkest otherwise than they do?—thinkest, namely, that thou art free to act on thy own views, regardless of thy king. For the sake of argument, he concedes their possible *sympathy* with her, but insists on their loyal *behaviour*. She answers, 'No, I am not ashamed, for I am doing nothing shameful.'

512 f. ὅμαιμος always of brother and sister in Soph.: *O. C.* 330 n.—ἐκ μιᾶς τε. The soundness of the text is thoroughly vindicated by Plat. *Legg.* 627 C (quoted by Schneidewin), πολλοὶ ἀδελφοί που γένοιντ' ἂν ἑνὸς ἀνδρός τε καὶ μιᾶς υἱεῖς, which also confirms the MS. τε against the conjecture γε.

514 f. πῶς δῆτ': why, then, dost thou render (to Polyneices) a tribute impious in the sight of Eteocles?—*i.e.*, which places the latter on the same level with the former.—ἐκείνῳ, ethic dat., 'in his judgment': cp. 904. The next verse agrees well with ἐκείνῳ being ethic dat.: 'he will not so testify,' = 'he will not say that he thinks my act impious.'—χάριν is usu. explained as acc. of the inner object, like τιμᾷς τιμήν. But it would evidently be awkward to have an objective acc. added, as τιμῶ χάριν αὐτόν. Rather τιμᾷς is here slightly deflected from the sense, 'to honour by observance,' 'to observe duly,' as Eur. *Tro.* 1210 οὓς Φρύγες νόμους | τιμῶσιν, *Ion* 1045 τὴν εὐσέβειαν...τιμᾶν, and means, 'to render duly,' as religious observance requires. So I should take it also in the parallel phrase, Eur. *Or.* 828 πατρῴαν | τιμῶν χάριν, duly rendering grace to thy sire.—ὁ κατθανὼν νέκυς: cp. 26.

516 εἴ τοι, *siquidem*: *O. T.* 549.—σφε: cp. 44 n.—ἐξ ἴσου, *only* on a level with, as *O. T.* 1019. So ἴσον = 'equally *little*

(Her. 2. 3), or 'equally *vain*' (id. 8. 79): and id. 8. 109 τά τε ἱρὰ καὶ τὰ ἴδια ἐν ὁμοίῳ ἐποιέετο, *i.e.* made sacred things of (*only*) the same account as things profane. Cp. 393.

517 οὐ γάρ τι δοῦλος. No, Eteocles cannot complain, for Polyneices was not his slave—his natural inferior—but his brother, and had the same claim on me that he had. Creon insists on the difference between the loyal man and the disloyal. Antigone dwells on the fact that both men had the same claim on her natural piety, and (519) on her sense of religious duty.

518 πορθῶν δέ: for δέ introducing an objection, cp. *O. T.* 379: for the partic., *ib.* 1001, 1011.—ὁ δ', but the other (perished) ἀντιστὰς ὑπὲρ τῆσδε γῆς, as this land's champion. ὕπερ is paroxytone as virtually following its case, since the gen. is supplied from τήνδε γῆν. Cp. *Ai.* 1231 τοῦ μηδὲν ἀντέστης ὕπερ.

519 τούτους, the reading of the MSS., has been rejected by nearly all modern editors in favour of ἴσους, which the Scholiast mentions as a variant. But the simple τούτους is perfectly suitable,—'these laws,' the laws of sepulture (τὸ θάπτειν); and everything that ἴσους would convey is already expressed by ὅμως. 'One was the country's foe, the other its champion—granted. *Nevertheless* Hades desires these laws,'—*i.e.* even in the case of the foe. A corruption of ἴσους into τούτους is very improbable. Rather ἴσους was merely one of those conjectures which so often appear in the margin of the MSS., having for their object the supposed improvement of a point. The MS. ἴσος in 520 does not strengthen the case for ἴσους here.

520 λαχεῖν ἴσους. The train of thought is: 'Hades may desire these rites; but the good man does not (desire) to receive *only* the same rites as the wicked': *i.e.* Eteocles will not be satisfied with the equality merely because Polyneices was his brother (517): he will think of the contrast between that brother's merits and his own. The dead can be said λαγχάνειν νόμους (of burial), in the sense of obtaining that which the νόμοι give. Therefore we need not write ἴσον or ἴσα.

521 f. κάτωθεν, simply 'below': cp. 1070, Eur. *Alc.* 424 τῷ κάτωθεν ἀσπόνδῳ θεῷ. We need not understand here, 'if these things are approved *from* below.' εὐαγῆ, right in respect to ἄγος, *i.e.* free from it, pure (*O. T.* 921). She means: 'who can tell if Eteocles, in the world below, will not think it

consonant with piety that Polyneices should be honoured?' Perhaps earthly feuds are made up there. Creon answers, 'No,—foe once, foe always,—even in death: Eteocles *will* resent it.' Cp. *Od.* 11. 543 where the spirit of Ajax in Hades will not speak to Odysseus—κεχολωμένη εἵνεκα νίκης | τήν μιν ἐγὼ νίκησα.—There would be far less point in Creon's words if we took them to mean, '*my* dead foe is still my foe' (cp. *Ai.* 1348, 1372).

523 οὔτοι συνέχθειν. 'Even if my brothers hate each other still, my nature prompts me, not to join Eteocles in hating Polyneices, but to love each brother as he loves me': cp. 73 φίλη...φίλου μέτα. Cp. Polybius 1. 14 φιλόφιλον δεῖ εἶναι τὸν ἀγαθὸν ἄνδρα καὶ φιλόπατριν, καὶ συμμισεῖν τοῖς φίλοις τοὺς ἐχθροὺς καὶ συναγαπᾶν τοὺς φίλους. Eur. imitates our verse, *I. A.* 407 (Agam. to Menelaus) συσσωφρονεῖν γάρ, οὐχὶ συννοσεῖν ἔφυν, 'nay, my sympathies are with prudence, not with frenzy.'

524 f. νῦν, as *Ai.* 87, *Tr.* 92, *Ph.* 1196, but νῦν *O. T.* 658, and oft.—κείνους = τοὺς ἐκεῖ, the dead. Nauck proposes νεκρούς, which would be a deplorable change. For the pause after the emphatic word, cp. 46 n.

526 f. καὶ μὴν introducing the new person: *O. C.* 549 n. At Creon's command (491), two πρόσπολοι had gone to bring Ismene. The door from which she now enters is that by which she had left the stage (99). It is supposed to lead to the γυναικωνῖτις (cp. 578).—εἰβομένη, the correction of Triclinius for the MS. λειβομένη, enables us to keep δάκρυα, instead of changing it to δάκρυ, when φιλάδελφα 'such as fond sisters shed' must be taken as adv. (cp. *O. T.* 883 n.).—κάτω, adv., 'downwards': cp. 716, fr. 620 ὦτα κυλλαίνων κάτω.

528 f. νεφέλη δ' ὀφρύων ὕπερ, a cloud of grief (resting) on her brow,—as dark clouds rest on a mountain-summit: cp. Eur. *Hipp.* 173 στυγνὸν δ' ὀφρύων νέφος αὐξάνεται: Aesch. *Theb.* 228 τὰν ἀμήχανον | κἀκ χαλεπᾶς δύας ὕπερθ' ὀμμάτων | κρημναμέναν νεφέλαν: so συννεφής = συνωφρυωμένος. Cp. *Deme supercilio nubem* (Hor. *Ep.* 1. 18. 94). The cloud of sorrow is associated with the rain of tears: cp. Shaksp. *Ant.* 3. 2. 51 *Will Caesar weep?—He has a cloud in 's face.*—αἱματόεν, here, '*suffused with* blood,' darkly flushed. This application of αἱματόεις to the human face seems unparalleled, though in *Anthol. P.* 6. 154 Leonidas of Tarentum (*c.* 280 B.C.) has φύλλα τε πεπταμένων αἱματόεντα ῥόδων. Eur. *Phoen.* 1487 was

less daring when he called a dark blush *τὸν ὑπὸ βλεφάροις | φοίνικ'* ('crimson'), *ἐρύθημα προσώπου.* It recalls the well-known fragment of Ion in Athen. 603 E, where the school-master objects to Phrynichus's *ἐπὶ πορφυρέαις παρῇσι*, on the principle, *οὐ κάρτα δεῖ τὸ καλὸν τῷ μὴ καλῷ φαινομένῳ εἰκάζειν*,—and Sophocles makes a lively defence of it. Shaksp. uses 'bloody' for 'blood-red'; *Hen. V.* I. 2. 101 *unwind your bloody flag.*—ῥέθος = *πρόσωπον*, as Eur. *H. F.* 1203 *πάρες ἀπ' ὀμμάτων | πέπλον, ἀπόδικε, ῥέθος ἀελίῳ δεῖξον.* The Homeric use is confined to the phrase *ἐκ ῥεθέων.*—αἰσχύνει, *i.e.* overcasts its sunny beauty: cp. Thomson, *Spring* 21, *Winter...bids his driving sleets* Deform *the day delightless.*

531 σὺ δ' with *φέρ', εἰπέ* (534).—ὑφειμένη, *submissa*, 'lurking,' as a viper lurks under stones: Arist. *H. A.* 8. 15 *αἱ δ' ἔχιδναι ὑπὸ τὰς πέτρας ἀποκρύπτουσιν ἑαυτάς.* Eur. *H. F.* 72 *σῴζω νεοσσοὺς ὄρνις ὣς ὑφειμένη*, like a cowering hen (*ὑφειμένους* Kirchhoff). The word may also suggest a contrast between Antigone's bolder nature and the submissive demeanour of Ismene (cp. *El.* 335 *νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένῃ δοκεῖ*, 'with shortened sail'). But we should not render it by 'submissive'; its primary reference is to the image of the *ἔχιδνα.* Others render, 'having crept in,' *clam immissa.* The act. can mean to 'send in secretly' (see on *ὑφείς*, *O. T.* 387), but the pass. *ὑφίεσθαι* does not seem to occur in a corresponding sense.—ἔχιδνα: cp. *Tr.* 770 (the poison works) *φοινίας | ἐχθρᾶς ἐχίδνης ἰὸς ὥς.* So of Clytaemnestra (Aesch. *Cho.* 249): Eur. *Andr.* 271 *ἐχίδνης καὶ πυρὸς περαιτέρω*: cp. *Ion* 1262. This image for domestic treachery is quaintly illustrated by the popular notions mentioned in Arist. *Mirab.* 165 (p. 846 *b* 18 Berl. ed.) *τοῦ περκνοῦ ἔχεως τῇ ἐχίδνῃ συγγινομένου, ἡ ἔχιδνα ἐν τῇ συνουσίᾳ τὴν κεφαλὴν ἀποκόπτει. διὰ τοῦτο καὶ τὰ τέκνα, ὥσπερ τὸν θάνατον τοῦ πατρὸς μετερχόμενα, τὴν γαστέρα τῆς μητρὸς διαρρήγνυσιν.* Originally in Herod. 3. 109; cp. Pliny *N. H.* xi. 85—6. Shaksp. *Per.* I. I. 64 *I am no viper, yet I feed On mother's flesh,* and often in Elizabethan writers, *e.g.*, Lord Brooke's *Humane learning*, 'else viper-like their parents they devour.'

532 λήθουσά μ' ἐξέπινες. It seems unnecessary to suppose a confusion of images. The venom from the echidna's bite is here described as working insidiously, and, at first, almost insensibly. So Heracles says of the poison, which he has already (*Tr.* 770) compared to the echidna's, *ἐκ δὲ χλωρὸν αἷμά*

μου | πέπωκεν ἤδη, *Tr.* 1055. Cp. *El.* 784 ἥδε γὰρ μείζων βλάβη | ξύνοικος ἦν μοι, τοὐμὸν ἐκπίνουσ᾽ ἀεὶ | ψυχῆς ἄκρατον αἷμα.

533 **ἄτα κἀπαναστάσεις.** The dual is commended, as against ἄτας, by a certain scornful vigour; just as at 58 the dual has an emphasis of its own. And the combination with a plural is no harsher than (*e.g.*) Plat. *Laches* p. 187 A αὐτοὶ εὑρεταὶ γεγονότε. Cp. *O. C.* 530 αὗται δὲ δύ᾽ ἐξ ἐμοῦ...παῖδε, δύο δ᾽ ἄτα.—**ἐπαναστάσεις**, 'subverters of the throne,' abstract (like ἄτα) for concrete: so 646 πόνους (bad sons): κεῖνος ἡ πᾶσα βλάβη (*Ph.* 622), ὄλεθρος, etc. **θρόνων**, object. gen. (ἐπανίστασθαι θρόνους, 'to subvert the throne'). Creon suspects the sisters of being in league with malcontent citizens (cp. 289), who wish to overthrow his rule.

535 **τὸ μή**: cp. 443. [Dem.] or. 57 § 59 οὐκ ἂν ἐξομόσαιτο μὴ οὐκ εἰδέναι. Plat. *Legg.* 949 A ἐξαρνηθέντι καὶ ἐξομοσαμένῳ.

536 f. **ὁμορροθεῖ**, concurs, consents: fr. 446 ὁμορροθῶ, συνθέλω, | συμπαραινέσας ἔχω. Schol. *ad* Ar. *Av.* 851 ὁμορροθεῖν δὲ κυρίως τὸ ἅμα καὶ συμφώνως ἐρέσσειν. So *Orphic Argonaut.* 254 ὁμορροθέοντες, 'rowing all together' (cp. above on 259). The image thus agrees with ξύμπλουν in 541. Ismene remembers her sister's words: 'even if you should change your mind, I could never welcome you now as my fellow-worker' (69). She says, then, 'I consider myself as having shared in the deed—if my sister will allow me.'

537 **τῆς αἰτίας** depends on both verbs. **ξυμμετίσχω** having prepared the ear for a partitive gen., no harshness is felt in the reference of that gen. to **φέρω** also. We cannot take the gen. with the first verb only, and regard καὶ φέρω as parenthetic. Some real instances of such a parenthetic construction are given in the n. on 1279 f.; but the supposed examples often break down on scrutiny. Thus in *Ai.* 274, ἔληξε κἀνέπνευσε τῆς νόσου, the gen. goes with both verbs (cp. on *O. C.* 1113): for *O. C.* 1330, see n. there: in Aesch. *P. V.* 331 πάντων μετασχὼν καὶ τετολμηκὼς ἐμοί, the pron. might be dat. of interest with the second partic.; but we ought perhaps to read συντετολμηκώς τ᾽ ἐμοί.

538 f. **ἀλλ᾽ οὐκ ἐάσει σ᾽**: cp. *O. C.* 407 ἀλλ᾽ οὐκ ἐᾷ τοὔμφυλον αἷμά σ᾽, ὦ πάτερ.—**'κοινωσάμην**: prodelision of the augment, as 457 (n.): cp. *O. C.* 1602 ταχεῖ 'πόρευσαν σὺν χρόνῳ.

541 **ξύμπλουν**: cp. Eur. *H. F.* 1225 καὶ τῶν καλῶν μὲν

ὅστις ἀπολαύειν θέλει, | συμπλεῖν δὲ τοῖς φίλοισι δυστυχοῦσιν οὔ. *I. T.* 599 ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς συμφοράς, | οὗτος δὲ συμπλεῖ.

542 f. Cp. *Ph.* 1293 ὡς θεοὶ ξυνίστορες.—λόγοις, and not ἔργοις. Cp. *Ph.* 307 λόγοις | ἐλεοῦσι, they show compassion in word (only). Theognis 979 μή μοι ἀνὴρ εἴη γλώσσῃ φίλος ἀλλὰ καὶ ἔργῳ.

544 f. μή μ' ἀτιμάσῃς, do not reject me (the word used by the suppliant Oed., *O. C.* 49, 286), τὸ μὴ οὐ (cp. 443 n.), so as to hinder me from dying with thee, and paying due honour to the dead. ἁγνίσαι τὸν θ. is to make him ἁγνός, *i.e.* to give him the rites which religion requires; as, conversely, a corpse which is ἄμοιρος and ἀκτέριστος is also ἀνόσιος (1071). Eur. *Suppl.* 1211 ἵν' αὐτῶν σώμαθ' ἡγνίσθη πυρί, where their corpses *received the rites* of fire, *i.e.* were burned. Cp. 196 n. If Ismene shares in the penalty of the deed, she will share in the merit.

546 μή μοι, not μή 'μοί, since the main emphasis is on the verbal notion ('*share* not my death,' rather than, 'share not *my* death'): cp. 83 n. The combination μή μοι...σὺ has a scornful, repellent tone (cp. *O. C.* 1441 n.). κοινά, adv.: cp. *Ai.* 577: *O. T.* 883 ὑπέροπτα (n.).—μηδ' ἃ μὴ 'θιγες. If this were an instance of θιγγάνω with acc., it would be a solitary instance in Soph., who has θιγγάνω with genitive in nine passages; in *Ph.* 667 παρέσται ταῦτά σοι καὶ θιγγάνειν, ταῦτα is nom. Nor is there any authentic instance of θιγγάνω with acc. in classical Greek. Krüger (II. § 47. 12. 2) treats ἃ here as a sort of adverb (*ib.* II. § 46. 6. 9), *i.e. in a case where* you did not put your hand (to the deed, *sc.* τοῦ ἔργου); but this is very awkward. Rather, I think, there is an unusual kind of attraction, due to the special form of the sentence. We could not say (*e.g.*) ἃ μὴ ἐρᾷ τις, οὐ θηρᾶται, (ἃ for ταῦτα ὧν). But here μηδ' ὧν μὴ 'θιγες ποιοῦ σεαυτῆς would have been intolerable, on account of the second gen. after ποιοῦ. For the sake of compactness, and of clearly marking the object to ποιοῦ, the poet has here allowed ἃ to stand for ταῦτα ὧν.

547 ποιοῦ σεαυτῆς, 'adopt as your own.' Her. I. 129 ἑωυτοῦ ποιέεται τὸ Κύρου ἔργον. 8. 58 ἐκεῖνα πάντα τὰ ἤκουσε Μνησιφίλου ἑωυτοῦ ποιεύμενος. [Plat.] *Hipp. min.* 372 C ἐμαυτοῦ ποιούμενος τὸ μάθημα εἶναι ὡς εὕρημα. ἀρκέσω in the pers. constr., cp. *Ai.* 76 ἔνδον ἀρκείτω μένων, and *O. T.* 1061 n.

548 σοῦ λελειμμένῃ, bereft of thee. λείπομαί τινος, to lag

behind, then, fig., to be deprived of, as *El.* 474 γνώμας λειπομένα, Eur. *Alc.* 406 νέος ἐγώ, πάτερ, λείπομαι φίλας | ... ματρός.

549 κηδεμών, alluding esp. to v. 47. Cp. Xen. *Anab.* 3. 1. 17 ἡμᾶς δέ, οἷς κηδεμὼν...οὐδεὶς πάρεστιν, who would have no one *to plead our cause* (no 'friend at court,' such as the younger Cyrus had in his mother Parysatis). In *Il.* 23. 163 κηδεμόνες are the chief mourners for the dead. In Attic, though sometimes poet. for κηδεστής, the word did not necessarily imply kinship.

551 ἀλγοῦσα μὲν δῆτ', yes, indeed, it is to my own pain that I mock *thee*,—if I do mock. δῆτα assents (*O. T.* 445 n.) to οὐδὲν ὠφελουμένη: there is, indeed, no ὄφελος in it, but only ἄλγος.—ἐν σοί: cp. *Ai.* 1092 ἐν θανοῦσιν ὑβριστής, *ib.* 1315 ἐν ἐμοὶ θρασύς.—Heath's εἰ γελῶ γ', for εἰ γέλωτ', is supported by the accent γελῶτ' in L, and seems right. It smooths the construction; and εἰ γελῶ γ' better expresses that the taunt sprang from anguish, not from a wish to pain. Then γέλωτα γελῶ, without an epithet for the subst., is unusual.—Cp. *Ai.* 79 οὔκουν γέλως ἥδιστος εἰς ἐχθροὺς γελᾶν;

552 ἀλλὰ νῦν, *now*, at least: *O. C.* 1276 ἀλλ' ὑμεῖς γε, n.

554 κἀμπλάκω, and am I to miss the fate? *i.e.* to be dissociated from it: delib. aor. subj., which can be used, not only in asking what one is *to do*, but also in expressions of despair as to what one must suffer (*Tr.* 973 τί πάθω;). For ἀμπλακεῖν cp. 910, 1234.

555 εἵλου, alluding to v. 78 f.—ζῆν: for the emphatic pause, cp. *Ph.* 907 οὔκουν ἐν οἷς γε δρᾷς· ἐν οἷς δ' αὐδᾷς, ὀκνῶ.

556 ἐπ' ἀρρήτοις...τοῖς ἐμ. λ. (but you did not choose death) without my words (my arguments against that course) having been spoken,—referring to vv. 49—68. For ἐπί with the negative verbal (=πρὶν τοὺς ἐμοὺς λόγους ῥηθῆναι) cp. Eur. *Ion* 228 ἐπὶ δ' ἀσφάκτοις | μήλοισι δόμων μὴ πάριτ' ἐς μυχόν ('before sheep have been slain, pass not,' etc.).

557 σὺ μὲν τοῖς: 'you seemed wise to the one side (Creon); I, to the other' (to Hades and the dead). Cp. Plat. *Legg.* 701 E οὐ συνήνεγκεν οὔτε τοῖς οὔτε τοῖς (it profited neither party). *O. C.* 742, ἐκ δὲ τῶν. For the rhetorical χιασμός cp. *O. T.* 538 n. (and *ib.* 320).

558 καὶ μήν, 'and yet,'—though I *did* shrink from breaking Creon's law,—I am now, morally, as great an offender as you, since I sympathise with your act.

559 f. θάρσει is not said with bitterness (that could hardly be, after 551): rather it means, 'Take heart to live,' as Whitelaw renders it. These two verses quietly express her feeling that their lots are irrevocably sundered, and exhort Ismene to accept the severance.—ἡ ἐμὴ ψυχή, my life, a periphrasis for ἐγώ, like *O. C.* 998 τὴν πατρὸς | ψυχὴν...ζῶσαν (n.).—πάλαι, *i.e.* ever since she resolved to break the edict. (Cp. *O. T.* 1161.)—ὥστε τοῖς θ. ὠφελεῖν, so as to (with a view to) serving the dead. The dat., as with ἐπαρκεῖν: *Ph.* 871 ξυνωφελοῦντά μοι: Aesch. *Pers.* 842 ὡς τοῖς θανοῦσι πλοῦτος οὐδὲν ὠφελεῖ: Eur. *Or.* 665 τοῖς φίλοισιν ὠφελεῖν: Ar. *Av.* 419 φίλοισιν ὠφελεῖν ἔχειν. So ἐπωφελεῖν *O. C.* 441.

561 τὼ παῖδε...τὴν μὲν...τὴν δέ, partitive apposition: see on 21.—ἀρτίως, because Creon had hitherto regarded Ismene as being of a docile and submissive nature: cp. on 531 ὑφειμένη.

563 f. The apology is for her sister as well as for herself: even such prudence (cp. 68 νοῦν) as may have been inborn forsakes the unfortunate under the stress of their misfortunes.—βλάστῃ: cp. *El.* 238 ἐν τίνι τοῦτ' ἔβλαστ' ἀνθρώπων; *O. C.* 804 φύσας...φρένας (n.).—τοῖς κ. πράσσουσιν, dat. of interest: *Tr.* 132 μένει γὰρ οὔτ' αἰόλα νὺξ | βροτοῖσιν.—ἐξίσταται, stands aside, gives place (*Ai.* 672); and so, leaves its proper place, becomes deranged: cp. Eur. *Bacch.* 928 ἀλλ' ἐξ ἕδρας σοι πλόκαμος ἐξέστηχ' ὅδε. The converse phrase is commoner, ἐξίσταμαι τῶν φρενῶν: cp. 1105. For similar allusions cp. *O. C.* 1116 n.

565 σοὶ γοῦν (cp. 45 n.) *sc.* ἐξέστη.—κακοῖς, *i.e.* Antigone: for the plur., cp. 10.

566 τῆσδ' ἄτερ explains μόνῃ: cp. on 445.—βιώσιμον is Ionic and poet.; the Attic word was βιωτός. It is needless to change τί (subst.) into πῶς. The more usual phrase was, indeed, impers., as Her. I. 45 οὐδέ οἱ εἴη βιώσιμον: Plat. *Crito* 47 D ἆρα βιωτὸν ἡμῖν ἐστί; But, just as we can have ὁ βίος οὐ βιωτός ἐστι (cp. *O. C.* 1691), so also οὐδὲν βιωτόν ἐστι, no form of life is tolerable. Cp. *O. T.* 1337 τί δῆτ' ἐμοὶ βλεπτόν, ἢ | στερκτόν, ἢ προσήγορον | ἔτ' ἔστ', etc., where the only difference is that the subst. τί corresponds to an object. accus., and not as here to a cognate (βίον βιῶναι).

567 ἀλλὰ...μέντοι, 'nay, but...': cp. *Ph.* 524 ἀλλ' αἰσχρὰ μέντοι σοῦ γέ μ' ἐνδεέστερον | ξένῳ φανῆναι.—ἥδε μή λέγε, say not 'ἥδε,' speak not of her as still with thee, for she is already numbered with the dead. οἵδε are οἱ ἐνθάδε, the living (75),

as κεῖνοι (525) are οἱ ἐκεῖ, the dead (cp. 76). The peculiarity is that we should have expected either (*a*) τήνδε, acc. to λέγε, or (*b*) τῇσδε, as a direct quotation from the last verse: cp. Dem. or. 18 § 88 τίς ἦν...; ὑμεῖς, ὦ ἄνδρες Ἀθηναῖοι. τὸ δ' ὑμεῖς ὅταν λέγω, λέγω τὴν πόλιν. If (*e.g.*) ὑμῶν had preceded ὦ ἄνδρες, Dem. would doubtless have said τὸ δ' ὑμῶν, or else ὑμᾶς δ'. But could the poet say ἥδε instead of τὸ ἥδε? To show that the art. was not always required in such quotation, it is enough to cite Ar. *Eq.* 21 λέγε δὴ μόλωμεν, by the side of τὸ μόλωμεν *ib.* 26. While, then, I cannot produce any exact parallel for this ἥδε, I think it reasonable to suppose that colloquial idiom would have allowed it.

568 **νυμφεῖα**, *sc.* ἱερά, are 'nuptials,' in *Tr.* 7 (but *ib.* 920 'bridal-chamber,' as in sing. below, 1205); here = νύμφην 'betrothed.' Cp. Eur. *El.* 481 σὰ λέχεα, thy spouse: and so εὐνή, etc.—Having failed to win Creon's pity for herself, Ismene now appeals to his feeling for his son. Haemon's coming part in the play is thus prepared.

569 **ἀρώσιμοι**, a poet. form (only here), analogous to the epic forms of adjectives in which a short vowel is lengthened for metre's sake (cp. on 492). Though the verb was ἀρόω, the adj. with the suffix σιμο would properly be formed from the subst. ἄροσις (cp. *O. C.* 27 n.). Suidas gives ἀρόσιμον κλίμα· τὸ ἀροτριούμενον. For the metaphor cp. *O. T.* 1256 μητρῴαν...ἄρουραν, and *ib.* 1485, 1497: Lucr. 4. 1107.

570 **οὐχ ὥς γ'** ('Another marriage is possible for him'). 'No, not in the sense of the troth plighted between him and her,'—not such a union of hearts as had been prepared there. **ἡρμοσμένα ἦν**, impers., lit., 'as things had been adjusted', cp. on 447: Her. 1. 112 ἡμῖν κακῶς βεβουλευμένα ἔσται: id. 6. 83 τέως μὲν δή σφι ἦν ἄρθμια ἐς ἀλλήλους. The choice of the word has been influenced by the Ionic and poet. use of ἁρμόζειν as = to betroth (ἐγγυᾶν).

571 **υἱέσι**, the regular Attic dat. plur. (as Plat. *Rep.* 362 E, Ar. *Nub.* 1001, etc.), from the stem υἱυ-, which furnished also the Attic nom. and gen. plur., υἱεῖς, υἱέων; and the dual υἱῆ (or rather υἱεῖ, Meisterhans p. 63), υἱέοιν. The Attic forms of the sing. and the acc. plur. were taken from υἱο-, except that υἱέος, υἱεῖ were alternative forms for the gen. and dat. sing. The dat. of interest goes with **κακὰς γυναῖκας**, not with **στυγῶ**: cp. Ar. *Nub.* 1161 πρόβολος ἐμός, σωτὴρ δόμοις, ἐχθροῖς βλάβη.

572 To me it seems certain that this verse is Antigone's, and that one of the finest touches in the play is effaced by giving it to Ismene. The taunt, κακὰς γυναῖκας υἱέσι, moves Antigone to break the silence which she has kept since v. 560: in all this scene she has not spoken to Creon, nor does she now address him: she is thinking of Haemon,—of the dishonour to *him* implied in the charge of having made such a choice,—ὡς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον. How little does his father know the heart which was in sympathy with her own. This solitary reference to her love heightens in a wonderful degree our sense of her unselfish devotion to a sacred duty. If Ismene speaks this verse, then τὸ σὸν λέχος in 573 must be, 'the marriage of which you talk,' which certainly is not its natural sense.

573 ἄγαν γε λυπεῖς, 'Nay, thou art too troublesome,'—the impatient phrase of one who would silence another, as *Ai.* 589 (Ajax to Tecmessa) ἄγαν γε λυπεῖς· οὐ κάτοισθ', etc.: so *ib.* 592 πόλλ' ἄγαν ἤδη θροεῖς.

574 The MSS. give this verse to Ismene; but Boeckh is clearly right in giving it to the Chorus. Ismene asked this question in 568, and Creon answered: she rejoined to this answer (570), and Creon replied still more bitterly. She could not now ask her former question over again. But there is no unfitness in the question being repeated by a new intercessor, since to ask it thus is a form of mild remonstrance.

575 ἐμοί, L's reading, is right. Creon has been asked,—'Can you indeed mean to deprive your son of his bride?' He grimly replies, 'I look to the death-god to break off this match.'

576 This verse clearly belongs to the Chorus, to whom L assigns it. The first words of the next verse show this. Hermann objected that in similar situations the Chorus usually has two verses. It is true that this is usually the case. But *O. T* 1312 is enough to show that there was no rigid rule; why, indeed, should there be? And, here, surely, πλέον ἥμισυ παντός.—δεδογμένα (ἐστί), = δέδοκται: cp. on 570 ἡρμοσμένα, 447 κηρυχθέντα.

577 καὶ σοί γε κἀμοί, *sc.* δεδογμένα. It is settled, for both of us: *i.e.*, I shall not change my mind, and it is vain for thee to plead. The datives are ethic. We might also understand, 'settled *by* thee, as by me,'—alluding to the words

of the Chorus in v. 211 and in v. 220. But I now feel, with Mr T. Page, that this would be somewhat forced.—**μὴ τριβάς**, *sc.* ποιεῖσθε 'no more delay!': cp. Ar. *Ach.* 345 ἀλλὰ μή μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος: *Vesp.* 1179 μή μοί γε μύθους.—**νιν**, plur., as *O. T.* 868 (masc.), *O. C.* 43 (fem.), *El.* 436 (neut.), etc.

578 f. **ἐκ δὲ τοῦδε, κ.τ.λ.** Compare 484 ἦ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ' ἀνήρ: 525 ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή: also 678 ff. This much-vexed passage is sound as it has come down to us. Creon means: 'henceforth they must be *women*, and must not roam unrestrained.' The fact that a woman has successfully defied him rankles in his mind. Hence the bitterness of **γυναῖκας** here. The Attic notions of feminine propriety forbade such freedom as **ἀνειμένας** denotes. Cp. *El.* 516 (Clytaemnestra finding Electra outside the house) ἀνειμένη μέν, ὡς ἔοικας, αὖ στρέφει: Electra should be restrained, μή τοι θυραίαν γ' οὖσαν αἰσχύνειν φίλους. So pseudo-Phocyl. 216 (keep a maiden in-doors), μηδέ μιν ἄχρι γάμων πρὸ δόμων ὀφθῆμεν ἐάσῃς. Ar. *Lys.* 16 χαλεπή τοι γυναικῶν ἔξοδος. The emphasis of γυναῖκας here is parallel with the frequent emphasis of ἀνήρ, (as Eur. *El.* 693 ἄνδρα γίγνεσθαί σε χρή, a *man*). Cp. *O. C.* 1368 αἵδ' ἄνδρες, οὐ γυναῖκες, εἰς τὸ συμπονεῖν.

580 f. **χοἱ θρασεῖς.** Remark how well the use of the masc. here suits the taunt conveyed in the last verse. **πέλας (ὄντα)...εἰσορῶσι**: cp. *O. C.* 29 πέλας γὰρ ἄνδρα τόνδε νῷν ὁρῶ: and see *ib.* 586 n.

582—625 *Second* στάσιμον. *1st strophe*, 582—592, = *1st antistr.*, 593—603. *2nd strophe*, 604—614, = *2nd antistr.*, 615—625. *The first three verses in the first strophe and antistrophe are logaoedic, the rest are choreic. The second strophe and antistrophe are logaoedic except the 5th and 7th verses, which are choreic.*

The sentence of death just passed on Antigone leads the Chorus to reflect on the destiny of her house, and on the power of fate generally.—When a divine curse has once fallen upon a family, thenceforth there is no release for it. Wave after wave of trouble vexes it. Generation after generation suffers. These sisters were the last hope of the race; and now an infatuated act has doomed them also.—What mortal can restrain the power of Zeus? Human self-will and ambition may seem to defy him, but he is drawing them on to their ruin.—Anapaests (626—630) *then announce the approach of Haemon.*

582 κακῶν ἄγευστος, act., 'that hath not tasted of evil': cp. *O. T.* 969 ἄψαυστος ἔγχους n. Eur. *Alc.* 1069 ὡς ἄρτι πένθους τοῦδε γεύομαι πικροῦ.

583 ff. σεισθῇ θεόθεν, *i.e.* by an ἀρά (likened to a storm, or earthquake, that shakes a building): when a sin has once been committed, and the shock of divine punishment has once been felt.—ἄτας οὐδὲν ἐλλείπει, (for these men, οἷς = τούτοις οἷς) 'no sort of calamity is wanting.' Some join ἐλλείπει with ἕρπον, on the analogy of παύεσθαι with part., 'never fails to go': but this constr. is at least very rare. In a probably spurious ψήφισμα *ap.* Dem. or. 18 § 92 we have οὐκ ἐλλείψει εὐχαριστῶν. Then in Plat. *Phaedr.* 272 B ὅ τι ἂν αὐτῶν τις ἐλλείπῃ λέγων = simply 'omit *in* speaking.'—γενεᾶς ἐπὶ πλῆθος. The phrase is bold, and somewhat strange; but I do not think that it is corrupt. γενεᾶς here is the whole race, not (as in 596) a generation of the race. The words mean literally, '*over a multitude of the race*'; *i.e.*, the ἄτη does not cease with the person who first brought it into the family, or with his generation, but continues to afflict succeeding generations. The collective noun γενεᾶς justifies the use of πλῆθος: as he might have said, ἀπογόνων πλῆθος.

586 ff. ὅμοιον, adv.: Plat. *Legg.* 628 D ὅμοιον ὡς εἰ...ἡγοῖτό τις.—ποντίαις. In Greek poetry there is no objection to the three epithets with πνοαῖς: the whole phrase would be felt as meaning, 'stormy sea-winds from Thrace.' Construe: ὅταν οἶδμα, when a surge, ποντίαις δυσπν. Θρ. πνοαῖς, driven by stormy sea-winds from Thrace (instr. dat., cp. on 335 νότῳ), ἐπιδράμῃ ἔρεβος ὕφαλον, rushes over the dark depths of the sea (lit., the darkness under the surface of the sea). For δυσπν. πνοαῖς, cp. 502 n.; for Θρῄσσαισιν, Aesch. *Ag.* 192 πνοαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι, *ib.* 654 Θρῄκιαι πνοαί (and 1418): *Il.* 9. 5 (where the tumult in the breasts of the Greeks is likened to a storm) Βορέης καὶ Ζέφυρος, τώ τε Θρῄκηθεν ἄητον.

590 ff. κελαινὰν θῖνα, the dark-coloured mud or sand that the storm stirs up from the bottom of the sea. θίς is masc. in Homer, Ar., and Arist., and that was prob. its usual gender. Soph. has it fem. again in *Ph.* 1124, and so it is in later writers. In the *Il.* θίς is always the sea-shore; in *Od.* that is its regular sense, but once (12. 45) it means 'heap.' It is used as here by Ar. *Vesp.* 696 ὥς μου τὸν θῖνα ταράττεις (my very depths). Verg. *G.* 3. 240 *at ima exaestuat unda Verticibus, nigramque alte subiectat arenam.*—δυσάνεμοι, 'wind-vexed': cp.

Apoll. Rhod. 1. 593 ἀκτήν τ' αἰγιαλόν τε δυσήνεμον.—στόνῳ βρ.: cp. 427.—ἀντιπλῆγες (only here) ἀκταί, headlands which are struck in front, struck *full*, by the waves; in contrast with παραπλῆγες, 'struck obliquely': see *Od.* 5. 417 (Odysseus seeking a place to land) ἤν που ἐφεύρω | ἠϊόνας τε παραπλῆγας λιμένας τε θαλάσσης ('shores where the waves strike *aslant*'). Soph. was doubtless thinking of the Homeric phrase.

593 f. ἀρχαῖα, predicate: I see that, from olden time, the house-troubles (οἴκων πήματα) of the (living) Labdacidae are heaped upon the troubles of the dead. The dead are now Laïus, Oedipus, and his two sons. ἀρχαῖα carries us back to the starting-point of the troubles,—the curse pronounced on Laïus by Pelops when robbed by him of his son Chrysippus.—ὁρῶμαι, midd., as in Homer and Attic Comedy, but not in Attic prose; which, however, used the midd. περιορᾶσθαι (Thuc. 6. 103) and προορᾶσθαι (Dem. or. 18 § 281, etc.). Soph. has ὁρωμένη, midd., *Tr.* 306 (dial.); and so, too, εἰδόμην *Ph.* 351 (dial.), etc. Though οἴκων answers metrically to the first two syllables of ἄγευστος in 582, it is not suspicious, because the second syllable of the trochee can be irrational (a long for a short). Conversely, φθιτῶν is metrically admissible, though its first syllable answers to the first of σεισθῇ in 583.

596 f. ἀπαλλάσσει, 'neither does one generation release another,' *i.e.* by exhausting the malignity of the curse: so oft. ἀπαλλάσσω τινὰ κακῶν, φόβου, etc.—γενεὰν γένος: cp. 1067 νέκυν νεκρῶν: *Ai.* 475 παρ' ἦμαρ ἡμέρα.—The subject to ἔχει (ἀλλ' ἐρείπει θεῶν τις being parenthetical) is 'the Labdacid house,' *i.e.* γενεά in the larger sense (585), supplied from γενεάν just before. This is simpler than to supply πήματα as subject.—λύσιν, deliverance from trouble, as *O. T.* 921, *Tr.* 1171.

599 νῦν γὰρ ἐσχάτας κ.τ.λ. 'For now that light which had been spread above the last root of the house of Oedipus,—that in turn is brought low by the blood-stained dust due to the gods infernal, and by folly in speech and frenzy at the heart.' (1) The first question is, are we to read ὃ τέτατο or ἐτέτατο? If ἐτέτατο, then the sentence is complete at δόμοις. A new sentence beginning with κατ' αὖ would be intolerably abrupt: yet neither κᾆτ' nor καὶ ταύταν appears probable. This difficulty would be avoided by changing ὑπέρ to ὅπερ: but then ῥίζας φάος must mean, 'the comfort (or hope) afforded by the ῥίζα,'—a strange phrase. And τέτατο confirms ὑπέρ as well

as φάος. I therefore prefer ὃ τέτατο. (2) The next point concerns νιν. With ὃ τέτατο, νιν can refer only to φάος. Can this be justified? Thus, I think. The ἐσχάτη ῥίζα of the family is the last remaining means of propagating it. A light of hope (φάος) was 'spread above' this 'last root,'—as sunshine above a plant,—because it was hoped that the sisters would continue the race. The sisters themselves are, properly speaking, the ἐσχάτη ῥίζα. But as the word ῥίζα can also have an abstract sense, denoting the chance of propagation, the sisters can here be identified with the *hope*, or φάος, which shines above the ῥίζα. In Greek this is the easier since φάος was often said of *persons*, as *Il.* 18. 102 οὐδέ τι Πατρόκλῳ γενόμην φάος, Eur. *Hec.* 841 ὦ δέσποτ', ὦ μέγιστον Ἕλλησιν φάος. To say καταμᾶν φάος (δόμων) is like saying, 'to mow down the hope of the race,'—in this case, the two young lives.—For ῥίζας cp. Pind. *O.* 2. 46 ὅθεν σπέρματος ἔχοντα ῥίζαν: *El.* 765 πρόρριζον...ἔφθαρται γένος. Herod. 3. 40 ἐτελεύτησε πρόρριζος, 6. 86 ἐκτέτριπται πρόρριζος ἐκ Σπάρτης. The same met. is implied in the proverbial expression πίτυος τρόπον, Her. 6. 37.

601 f. κατ' αὖ...ἀμᾷ, = καταμᾷ αὖ, 'mows down in its turn' (not, 'otherwise than we hoped').

(1) If κόνις not κοπίς be right, κόνις θεῶν τῶν νερτέρων is the dust, belonging (due) to the gods infernal, which Antigone strewed on her brother's corpse; it is φοινία, because the corpse was gory. The strongest point in favour of κόνις is that it is in harmony with the following words, λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς. The whole sense then is: 'She, too—the last hope of the race—is now to die,—for a handful of blood-stained dust (*i.e.*, for a slight, yet obligatory, act of piety towards her slain brother)—and for those rash words to Creon,—the expression of her frenzied resolve.' On the other hand, the objection to κόνις is the verb καταμᾷ, which implies the metaphor of reaping. What we want is a verb meaning simply 'destroys,' or 'dooms to death.' Now it is true that Greek lyric poetry often tolerates some confusion of metaphor (see on v. 117): the question is whether this example of it be tolerable. Prof. Tyrrell holds that it is excused by the tumult of feeling in the mind of the Chorus. That is, the metaphor of a young life 'mowed down' is not completed by a mention of the *agent*, the Destroyer: it is swiftly succeeded in the speaker's thought by a dramatic image

of the *cause*, Antigone sprinkling the dust, and defying Creon. This is conceivable; but it is at least extremely bold.

(2) If we read κοπίς, then καταμᾷ is appropriate, and φοινία also has a more evident fitness. The great objection is the want of unison with λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς. If the τ' after λόγου means 'both,' the κοπὶς νερτέρων is the deadly agency as seen in the girl's rash speech and resolve: if the τ' means 'and,' it is an agency to which these things are superadded. On either view the language is awkward. This must be set against the gain in unity of metaphor.

603 λόγου...ἄνοια, folly shown in speech (defining gen.),—Antigone's answer to Creon (450 ff.): cp. 562 (ἄνουν), 383 (ἀφροσύνῃ). φρενῶν ἐρινύς, an erinys of (or in) the mind: *i.e.* the infatuated *impulse* which urged Antigone to the deed is conceived as a Fury that drove her to her doom. Schol. ὅτι οἰστρηθεῖσα ὑπὸ τῶν ἐρινύων...τοῦτο τετόλμηκεν.

604 τεάν, epic and Ion. (Hom., Hes., Her., Pind., etc.); admitted by Aesch. and Eur., in lyrics.—δύνᾰσιν: cp. 951. A poetical form used by Pind., Eur. (in dial. as well as in lyr.), etc.—κατάσχοι. Epic usage admits the optat. (without ἄν) where an abstract possibility is to be stated, as *Il.* 19. 321 οὐ μὲν γάρ τι κακώτερον ἄλλο πάθοιμι, 'for I could not (conceivably) suffer anything worse.' The Homeric instances are chiefly in negative sentences (*Od.* 3. 231 being a rare exception, ῥεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι). Attic verse affords some certain examples,—all in negative sentences, or in questions when (as here) a negative answer is expected. So Aesch. *P. V.* 291 οὐκ ἔστιν ὅτῳ | μείζονα μοῖραν νείμαιμ' ἢ σοί. Other instances are Aesch. *Ch.* 172, 595: *Ag.* 620: Eur. *Alc.* 52. Attic prose, on the other hand, supplies no trustworthy example: in most of those which are alleged ἄν should be supplied.—Men may overstep their due limits: but no such ὑπερβασία can restrict the power of Zeus. He punishes the encroachment.

606 ὁ πάντ' ἀγρεύων, 'the all-ensnaring.' The MS. παντογήρως is unquestionably corrupt. Sleep, the renewer of vigour, could not be described as 'bringing old age to all.' Nor can the epithet be explained as 'enfeebling all,' in the sense of 'subduing them'; nor, again, as 'attending on all, even to old age.' The neighbourhood of ἀγήρως is not in favour of παντογήρως, but against it; in the case of παντοπόρος—ἄπορος (360), and of ὑψίπολις—ἄπολις (370), there is a direct contrast

between the two words. It seems most likely that the eye of the transcriber who first wrote παντογήρως had wandered to ἀγήρως, and that by a mere inadvertence he gave a like ending to the earlier word. Now this might most easily have happened if the sixth letter of the earlier series had been Γ, but would obviously have been less likely if that letter had been Θ. I therefore think it more probable that παντογήρως arose from **πάντ' ἀγρεύων** than from παντόθηρος (proposed by Bamberger).—The verb ἀγρεύω, 'to catch' (common both in verse and in prose) is used by Soph. in fr. 507.—Soph. was thinking of *Il.* 14. 244 ff. (Ὕπνος speaking to Hera), ἄλλον μέν κεν ἔγωγε θεῶν αἰειγενετάων | ῥεῖα κατευνήσαιμι... | Ζηνὸς δ' οὐκ ἂν ἔγωγε Κρονίονος ἆσσον ἱκοίμην, | οὐδὲ κατευνήσαιμ', ὅτε μὴ αὐτός γε κελεύοι.

607 **οὔτε θεῶν ἄκματοι μῆνες**, 'nor the months of the gods untiring in their course': cp. *Il.* 18. 239 ἠέλιον δ' ἀκάμαντα: Eur. fr. 597 ἀκάμας τε χρόνος. *Zeus* is the marshaller of the seasons (*Il.* 2. 134 Διὸς μεγάλου ἐνιαυτοί, *Od.* 24. 344 Διὸς ὧραι, Plat. *Prot.* 321 A τὰς ἐκ Διὸς ὥρας). But though Zeus (the Sky Father) was more especially the ταμίας ὡρῶν, the function can also be ascribed to the gods collectively.

608 f. I doubt whether the dat. **χρόνῳ** could be instrumental or causal here ('not made old *by* time'). It rather seems to be an adverbial dat. of circumstance, 'not growing old with time' (as time goes on). χρόνῳ oft. = 'at length' (*O. C.* 437).—**μαρμαρόεσσαν** (only here) = μαρμαρέαν. μαρμαίρω and its cognate adj. are applied to any *sparkling or flashing* light (as of sun or stars, bright eyes, gleaming metal). Cp. *Il.* 1. 532 ἀπ' αἰγλήεντος Ὀλύμπου. A. Blackwall compares the language of St Paul in 1 Tim. 6. 15 ὁ μακάριος καὶ μόνος δυνάστης...φῶς οἰκῶν ἀπρόσιτον.

611 f. **τό τ' ἔπειτα** (acc. of duration) is what will immediately follow the *present* moment (cp. Plat. *Parm.* 152 C τοῦ τε νῦν καὶ τοῦ ἔπειτα), and is here distinguished from **τὸ μέλλον**, the *more distant* future; Plaut. *Pers.* 778 (quoted by Schneid.) *qui sunt, quique erunt* (τὸ ἔπειτα), *quique fuerunt, quique futuri sunt posthac* (τὸ μέλλον). It is much as if we said, 'to-morrow, and for all time.'—**καὶ τὸ πρίν** is usu. explained as a compressed form of ὥσπερ καὶ τὸ πρὶν ἐπήρκεσε: but this is at least much bolder than the examples which are brought to support it, as Dem. or. 18 § 31 καὶ τότε καὶ νῦν καὶ ἀεὶ ὁμολογῶ, which would be parallel only if it were καὶ

νῦν καὶ ἀεὶ καὶ τότε ὁμολογῶ: and *νῦν τε καὶ πάλαι δοκεῖ* (181) is irrelevant, since *πάλαι* can take the pres. (279). Rather, perh., ἐπαρκέσει, 'will hold good,' means, 'will be found true,'—both in the future, and if we scan the past.—ἐπαρκέσει = *διαρκέσει* only here, perhaps, for in Solon fr. 5. 1 *δήμῳ μὲν γὰρ ἔδωκα τόσον κράτος ὅσσον ἐπαρκεῖ*, we must surely read *ἀπαρκεῖ*, with Coraës.

613 f. οὐδὲν—πάμπολύ γ', 'nothing that is vast.' The *νόμος*, then, is:—'Nothing *vast* comes to (enters into) the life of mortals, *ἐκτὸς ἄτας*, free from a curse (cp. *ἔξω...αἰτίας*, 445)'—without bringing *ἄτη*. Cp. Plat. *Rep.* 531 D *πάμπολυ ἔργον*, *Legg.* 823 B *πάμπολύ τι πρᾶγμα*, *ib.* 677 E *γῆς δ' ἀφθόνου πλῆθος πάμπολυ*. Too much power, or wealth, or prosperity—anything so great as to be *μὴ κατ' ἄνθρωπον*—excites the divine *φθόνος*: the man shows *ὕβρις*, and this brings *ἄτη*. Cp. Her. 7. 10 *ὁρᾷς τὰ ὑπερέχοντα ζῷα ὡς κεραυνοῖ ὁ θεὸς οὐδὲ ἐᾷ φαντάζεσθαι, τὰ δὲ σμικρὰ οὐδέν μιν κνίζει; ὁρᾷς δὲ ὡς ἐς οἰκήματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα ἀποσκήπτει τὰ βέλεα; φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολούειν.* Diog. L. 1. 3. 2 (Zeus) *τὰ μὲν ὑψηλὰ ταπεινῶν, τὰ δὲ ταπεινὰ ὑψῶν.* Soph. fr. 320 *καλὸν φρονεῖν τὸν θνητὸν ἀνθρώποις ἴσα.*—ἕρπει: cp. *Ai.* 1087 *ἕρπει παραλλὰξ ταῦτα* (come to men): for the dat., cp. above, 186. It is better than *ἕρπειν*. For this is not what the *νόμος* *says*,—as *δοκεῖν* in 622 depends on *ἔπος πέφανται*, and *δράσαντι παθεῖν* in Aesch. *Cho.* 313 on *μῦθος... φωνεῖ*. The constant fact, *οὐδὲν ἕρπει*, *is* the *νόμος*. Cp. *Ph.* 435 *λόγῳ δέ σ' ἐν βραχεῖ | τοῦτ' ἐκδιδάξω· πόλεμος οὐδέν' ἄνδρ' ἑκὼν | αἱρεῖ πονηρόν.*

615—625 ἁ γὰρ δή κ.τ.λ. The γάρ introduces an explanation of the law just stated. 'No inordinate desire comes to men without bringing *ἄτη*. *For* hope, which can be a blessing, can also be a curse, by luring a man to pursue forbidden things; and then he sins blindly, till the gods strike him. The gods cause him to mistake evil for good; and his impunity is of short duration.' Creon is destined to exemplify this. πολύπλαγκτος, roaming widely—as a mariner over unknown seas—in dreams of the future. Soph. was perh. thinking of Pind. *O.* 12. 6 *αἵ γε μὲν ἀνδρῶν | πόλλ' ἄνω, τὰ δ' αὖ κάτω ψεύδη μεταμώνια τάμνοισαι κυλίνδοντ' ἐλπίδες*, 'at least, the hopes of men are oft tossed up and down, ploughing a sea of vain deceits.'—*πολύπλαγκτος* might also be act., 'causing men to err greatly'; but this is less fitting here.

616 πολλοῖς μὲν ὄνασις, 'is to many a comfort' by cheering them, and inciting to worthy effort. This clause is inserted merely for the sake of contrast with the next. When Greek idiom thus co-ordinates two clauses, the clause which we should subordinate to the other is that which has μέν; as here, '*though* a blessing to many.' So *O. C.* 1536 (n.), εὖ μὲν ὀψὲ δ', 'late, though surely.'

617 ἀπάτα...ἐρώτων. The gen. is best taken as subjective, a cheating (of men) by desires; *i.e.*, ἔρωτες ἀπατῶσι. The ἐλπίς *is* such an ἀπάτη, because it ends in that. If the gen. were objective, the sense would be ἐλπὶς ἀπατᾷ ἔρωτας. This is equally possible, but hardly so natural.—κουφονόων: see on 342.

618 f. The ἀπάτη, or final frustration of his desires, ἕρπει, creeps on him, οὐδὲν εἰδότι, knowing nothing. Others construe, οὐδὲν ἕρπει εἰδότι, nothing comes to him aware of it; *i.e.*, he understands the true meaning of nothing that happens to him. This is somewhat forced; and that οὐδέν is object to εἰδότι is confirmed by Antiphon or. 1 § 29 οἱ δ' ἐπιβουλευόμενοι οὐδὲν ἴσασι πρὶν ἐν αὐτῷ ὦσι τῷ κακῷ γ' ἤδη. Cp. *Ai.* 964 τἀγαθὸν χεροῖν | ἔχοντες οὐκ ἴσασι, πρίν τις ἐκβάλῃ.

619 πρὶν...προσαύσῃ. Attic, like epic, poetry can use simple πρίν, instead of πρὶν ἄν (308), with subjunct.: so *Ai.* 965 (see last n.), *Ph.* 917, *Tr.* 608, 946, etc.—προσαύσῃ (only here), 'burn against.' The simple verb occurs *Od.* 5. 490 ἵνα μή ποθεν ἄλλοθεν αὔοι (*sc.* πῦρ), 'kindle.' Attic had ἐναύω, 'kindle,' and ἀφαύω, 'parch.' The image here seems to be that of a man who walks, in fancied security, over ashes under which fire still smoulders (cp. Lucr. 4. 927 *cinere ut multo latet obrutus ignis*, Hor. *c.* 2. 1. 7 *incedis per ignes Suppositos cineri doloso*). There was a prov., ἐν πυρὶ βέβηκας (Suidas, etc.).—πόδα: cp. Aesch. *Ch.* 697 ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα: *P. V.* 263 πημάτων ἔξω πόδα | ἔχει (and so *Ph.* 1260 ἐκτὸς κλαυμάτων, Eur. *Her.* 109 ἔξω πραγμάτων).

620 f. σοφίᾳ, modal dat., = σοφῶς: cp. *El.* 233 εὐνοίᾳ γ' αὐδῶ: so ὀργῇ (*O. T.* 405), θυμῷ (*O. C.* 659), etc.—ἔκ του, *i.e.* by some wise man of olden time:—not like the οὐκ ἔφα τις in Aesch. *Ag.* 369 (alluding to Diagoras). Cp. frag. adesp. 383 (schol. on *Tr.* 296) καὶ τοῦτο τοὔπος ἐστὶν ἀνδρὸς ἔμφρονος, | ὅταν καλῶς πράσσῃ τις, ἐλπίζειν κακά. For similar γνῶμαι in tragic lyrics, cp. Aesch. *Ag.* 750, *Ch.* 313.—πέφανται: *Tr.* 1 λόγος μὲν ἔστ' ἀρχαῖος ἀνθρώπων φανείς: *O. T.* 525, 848.

622 ff. **τὸ κακὸν δοκεῖν ποτ᾽** κ.τ.λ., 'that soon or late evil seems good to him whose mind etc.' The sense of **ποτέ** here is not 'sometimes,' but 'at one time or another,' 'at length,' as *Ph.* 1041 ἀλλὰ τῷ χρόνῳ ποτέ. A moment arrives when he makes the fatal error. ἄτη (ἀάω), as the heaven-sent influence that leads men to sin, is properly 'hurt done to the mind.' Milton, *Samson* 1676 *Among them he a spirit of phrenzy sent, Who hurt their minds.* Cp. βλαψίφρων, φρενοβλαβής. *Il.* 19. 137 ἀλλ᾽ ἐπεὶ ἀασάμην, καί μευ φρένας ἐξέλετο Ζεύς. Theognis 403 σπεύδει ἀνήρ, κέρδος διζήμενος, ὅν τινα δαίμων | πρόφρων εἰς μεγάλην ἀμπλακίην παράγει, | καί οἱ ἔθηκε δοκεῖν, ἃ μὲν ᾖ κακά, ταῦτ᾽ ἀγάθ᾽ εἶναι, | εὐμαρέως, ἃ δ᾽ ἂν ᾖ χρήσιμα, ταῦτα κακά. Lycurgus *in Leocr.* § 92 οἱ γὰρ θεοὶ οὐδὲν πρότερον ποιοῦσιν ἢ τῶν πονηρῶν ἀνθρώπων τὴν διάνοιαν παράγουσι· καί μοι δοκοῦσι τῶν ἀρχαίων τινὲς ποιητῶν ὥσπερ χρησμοὺς γράψαντες τοῖς ἐπιγιγνομένοις ταῦτα τὰ ἰαμβεῖα καταλιπεῖν· ὅταν γὰρ ὀργὴ δαιμόνων βλάπτῃ τινά,—τοῦτ᾽ αὐτὸ πρῶτον, ἐξαφαιρεῖται φρενῶν | τὸν νοῦν τὸν ἐσθλόν, εἰς δὲ τὴν χείρω τρέπει | γνώμην, ἵν᾽ εἰδῇ μηδὲν ὧν ἁμαρτάνει. The schol. on our verse quotes an unknown poet's lines, ὅταν δ᾽ ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, | τὸν νοῦν ἔβλαψε πρῶτον, ᾧ βουλεύεται. 'Quem Iuppiter vult perdere, dementat prius.' The epic **ἔμμεν** (used also by Pind. and Sappho) occurs nowhere else in tragedy.

625 **ὀλίγιστον**, a superl. used not only in epic poetry but also by Attic writers (as Ar. and Plat.), is right here. The MS. **ὀλιγοστόν** cannot be defended by Ar. *Pax* 559 πολλοστῷ χρόνῳ, which is merely another form of πολλοστῷ ἔτει, *i.e.* πολλοστός has its proper sense, 'one of many' (*multesimus*), and the χρόνος, like the ἔτος, is conceived as the last of a series. So ὀλιγοστὸς χρόνος would mean, not, 'a fraction of time,' but, 'one in a small number of χρόνοι' or periods.—**πράσσει...ἐκτὸς ἄτας**, like πράσσει καλῶς: so πράσσειν κατὰ νοῦν (Plat. *Rep.* 366 B, Ar. *Eq.* 549). **ἄτας** is here 'calamity' (as in 584, 614), while in the last verse ἄταν is rather 'infatuation.'

626 f. **μήν** instead of the usu. καὶ μήν (526).—**νέατον**, 'youngest and last,' Megareus being dead (1303): cp. 807 τὰν νεάταν ὁδόν; so 808, *Ai.* 1185. As applied to a person, **νέατος** could not be said of a sole survivor unless he was *also* the latest-born. **γέννημ᾽**: cp. 471 n.—**ἀχνύμενος** with **μόρον** as internal acc.: cp. *Il.* 5. 361 ἄχθομαι ἕλκος.

628 **τάλιδος**, 'bride.' Except in the lexicons, τᾶλις occurs

only here and in a verse of Callimachus, *αὐτίκα τὴν τᾶλιν παιδὶ σὺν ἀμφιθαλεῖ*, quoted by the Schol., who says, *τᾶλις λέγεται παρ' Αἰολεῦσιν ἡ ὀνομασθεῖσά τινι νύμφη*. Hesychius has, τᾶλις· *ἡ μελλόγαμος παρθένος καὶ κατωνομασμένη τινί· οἱ δὲ γυναῖκα γαμετήν· οἱ δὲ νύμφην*. This shows that *τᾶλις* could mean, not only an affianced bride, but also a bride after marriage: just as *νύμφη* can mean either. The epithet **τῆς μελλογάμου** is not, then, superfluous 'comes he grieving for the doom of his promised bride'; and *τῆς μελλονύμφου* in 633 is no argument against it. On the other hand **τάλιδος**, without the epithet, would have a crude effect.—Curtius connects *τᾶλις* with *τέρ-ην*, tender; *θρόνα*, flowers: Sanskrit *tár-una-s*, youthful, tender, *tál-unī*, girl, young woman. He supposes the first idea to be that of a plant sprouting or blossoming (cp. *θάλος*). This at least agrees well with what we know as to the usage of **τᾶλις**.

630 **ἀπάτας** (gen. sing.) **λεχέων**, a deceit practised on him, a disappointment, in regard to his marriage 'bitter for the baffled hope of his marriage.' The gen. *λεχέων* is one of relation, helped, perhaps, by the idea of privation (as if *ἀπάτη* were *ἀποστέρησις*).

631—780 *Third* ἐπεισόδιον. *Haemon vainly intercedes with his father. They quarrel, and the son abruptly leaves the scene* (765). *Creon then commands that Antigone shall at once be immured in a rocky vault.*

631 **μάντεων ὑπέρτερον** = *βέλτιον ἢ μάντεις ἴσασιν* (and better, therefore, than they could tell us). A proverbial expression for certainty from the evidence of our senses. Eur. *H. F.* 911 ΑΓ. *ἄλαστα τἀν δόμοισι*.—ΧΟ. *μάντιν οὐχ ἕτερον ἄξομαι*, 'I will not bring a seer, other than myself' (cp. *O. T.* 6), *i.e.* 'I need no seer to tell me that':—imitated by the author of the *Rhesus* 949 *σοφιστὴν δ' ἄλλον οὐκ ἐπάξομαι*, who also has 952 *ἤδη τάδ'· οὐδὲν μάντεως ἔδει φράσαι*. Cp. *O. C.* 403.

632 f. **τελέαν**, 'fixed,' announces that he will not yield.—**ψῆφον**: cp. 60.—**ἆρα μή**, like *μῶν*, 'can it be that...?' *El.* 446.—**τῆς μελλονύμφου**: for the gen., cp. Thuc. 1. 140 *τὸ Μεγαρέων ψήφισμα*, and n. on 11.—**λυσσαίνων**, the reading of the MSS., is a word not extant elsewhere, but as correctly formed as *ὀργαίνω*, *χαλεπαίνω*, etc. At first sight it seems too strong: *λύσσα* is 'raving.' But a certain vehemence of language characterises Creon (cp. 280 ff.). Instead of saying merely, 'have you come here in displeasure?', he says, 'have you come here to storm

at me?' As σοὶ μέν shows, there is a tacit contrast with the sisters: he had described Ismene as λυσσῶσαν (492).

634 σοὶ μέν: cp. 498.—πανταχῇ δρῶντες, 'however I may act.' *Ai.* 1369 ὡς ἂν ποιήσῃς, πανταχῇ χρηστός γ' ἔσει. Her. 9. 27 πάντῃ γὰρ τεταγμένοι (wherever we may be posted) πειρησόμεθα εἶναι χρηστοί: id. 8. 110 πάντως ἕτοιμοι ἦσαν λέγοντι πείθεσθαι ('ready in every case').

635 f. σός: cp. *O. C.* 1323.—γνώμας ἔχων χρηστάς, having good counsels, ἀπορθοῖς (αὐτάς) μοι, thou settest them before me as rules. ἀπορθόω (a rare word) means, like ἀπευθύνω, (1) 'to straighten out,' and then (2) 'to guide in a straight course.' Plat. *Legg.* 757 E (praying the gods) ἀπορθοῦν τὸν κλῆρον πρὸς τὸ δικαιότατον, 'to direct the lot (for magistracies) in the best interests of justice.' Here the γνῶμαι are the κανόνες, *regulae*, which are to guide the youth's course: cp. fr. 430 ὥστε τέκτονος | παρὰ στάθμην ἰόντος ὀρθοῦται κανών. Eur. *El.* 52 γνώμης πονηροῖς κανόσιν ἀναμετρούμενος | τὸ σῶφρον.—Others understand: (1) ἀπορθοῖς γνώμας μοι, thou guidest *my* views, χρηστὰς ἔχων, having good views (of thine own). Or (2) 'Having good views, thou guidest me,' supplying με with ἀπορθοῖς (like *O. T.* 104 ἀπευθύνειν πόλιν). But μοι would then be awkward. Cp. Plaut. *Trin.* 304 (a son to his father) *sarta tecta tua praecepta usque habui mea modestia.*

637 f. ἀξιώσεται, pass.; cp. 210, *O. C.* 581 δηλώσεται, *O. T.* 672 στυγήσεται (n.). ἀξ. μείζων φέρεσθαι, will be *esteemed* more important to win (cp. 439 ἥσσω λαβεῖν): so Plat. *Theaet.* 161 D ὥστε καὶ ἄλλων διδάσκαλος ἀξιοῦσθαι δικαίως, 'to be justly ranked as a teacher.' The same use is implied in *Legg.* 917 D ὁπόσης ἂν τιμῆς ἀξιώσῃ τὸ πωλούμενον (at whatever price he may value...).—σοῦ καλῶς ἡγουμ. (with μείζων), than thy good guiding: cp. Her. 1. 34 μετὰ δὲ Σόλωνα οἰχόμενον.—It is a mistake (I think) to detect a mental reserve in the participle ('than thy guiding, *if*, or *when*, it is good'). Haemon knows that his one chance of saving Antigone is first to mollify his father, and then to urge the argument from public opinion (688 ff.). His deference is unqualified.

639 γάρ in assent (*O. T.* 1117).—διὰ στέρνων ἔχειν, lit., 'to be disposed in one's breast,' = φρονεῖν, or διακεῖσθαι. Here οὕτω, going with ἔχειν, shows that the verb is intrans.,—not trans., with ταῦτα understood.

640 (One ought to think thus),—that is, ὄπισθεν ἑστάναι πατρ. γνώμης, one ought to place oneself under the guidance of

a father's counsel, πάντα, in all things (adv. neut. pl., *O. T.* 1197 etc.). Thus ἑστάναι depends on χρή,—the indefinite subject of ἔχειν (τινά) being continued with it; and the whole clause explains οὕτω. The image from a soldier posted behind his leader suits the military tone in which Creon presently enforces the value of discipline (670). Cp. Plat. *Rep.* 471 D εἴτε καὶ ἐν τῇ αὐτῇ τάξει εἴτε καὶ ὄπισθεν ἐπιτεταγμένον. The phrase ὄπισθεν ἑστάναι γνώμης is a poetical equiv. for ἀκολουθεῖν τῇ γνώμῃ (Thuc. 3. 38).

643 f. ὡς without ἄν, as 760, *O. T.* 359, and oft.—ἀνταμύνωνται, a neutral word: thus Thuc. 2. 67 τοῖς αὐτοῖς ἀμύνεσθαι, to retaliate; but 1. 42 τοῖς ὁμοίοις ἡμᾶς ἀμύνεσθαι, to reward: here κακοῖς defines it.—ἐξ ἴσου πατρί = ὥσπερ ὁ πατήρ (cp. 516): *O. C.* 171 ἀστοῖς ἴσα χρὴ μελετᾶν.—The son's part is τοὺς αὐτοὺς ἐχθροὺς καὶ φίλους νομίζειν,—the definition of a ξυμμαχία as dist. from a merely defensive ἐπιμαχία, Thuc. 1. 44. Cp. 523 n.

646 f. ἄλλο is most simply taken as governed by φῦσαι, though, if we had ἤ instead of πλήν, Greek idiom would rather lead us to supply ποιῆσαι: see on 497, and cp. *Ai.* 125 οὐδὲν ὄντας ἄλλο πλὴν | εἴδωλ᾽. This is better than to make ἄλλο object to εἴποις ('what could one say of him,' etc.).—πόνους: cp. 533.—γέλων: cp. *El.* 1153 γελῶσι δ᾽ ἐχθροί: *Ai.* 79 οὔκουν γέλως ἥδιστος εἰς ἐχθροὺς γελᾶν; 961 οἱ δ᾽ οὖν γελώντων κἀπιχαιρόντων κακοῖς.

648 τὰς φρένας γ᾽...ἐκβάλῃς, 'cast off the restraint of reason,' as *O. T.* 611 φίλον...ἐσθλὸν ἐκβαλεῖν, *O. C.* 631 εὐμένειαν ἐκβάλοι (reject friendship). The first idea is that of *casting out* of house or land, banishing. Somewhat similar is Plat. *Crito* 46 B τοὺς δὲ λόγους, οὓς ἐν τῷ ἔμπροσθεν ἔλεγον, οὐ δύναμαι νῦν ἐκβαλεῖν (reject). Cp. 683. γε emphasises τὰς φρένας ἐκβάλῃς, and not merely τὰς φρένας: cp. 747: *O. C.* 1278 τοῦ θεοῦ γε προστάτην, where γε emphasises the whole phrase, not merely the word θεοῦ.—ὑφ᾽ ἡδονῆς: *Ai.* 382 ἦ που πολὺν γέλωθ᾽ ὑφ᾽ ἡδονῆς ἄγεις. Here the word denotes sensuous impulse: cp. Eur. *Ph.* 21 ἡδονῇ δούς: Thuc. 3. 38 ἀκοῆς ἡδονῇ ἡσσώμενοι.

650 ψυχρόν, frigid, joyless: Eur. *Alc.* 353 ψυχρὰν μέν, οἶμαι, τέρψιν.—παραγκάλισμα, 'a burden to the arms': so *Tr.* 540 ὑπαγκάλισμα (of a wife); and so ἀγκάλισμα, ἐναγκάλισμα. The neuter gives a contemptuous tone. Cp. 320 λάλημα, 756 δούλευμα. Eur. *Or.* 928 τἄνδον οἰκουρήματα (of women), Aesch. *Ag.* 1439 Χρυσηΐδων μείλιγμα (Agamemnon).

651 f. **δόμοις.** For the full stop after the 5th foot cp. *O. T.* 800.—**ἕλκος**, esp. an ulcer; said in *Il.* 2. 723 of a serpent's venomous bite; hence fitting here in ref. to the false friend, the ἔχιδνα in the house (531). So civil strife (στάσις ἔμφυλος) is described by Solon as πάσῃ πόλει...ἕλκος ἄφυκτον (4. 17).—**φίλος** is any one near and dear to us; the masc. is used, though the reference is to a wife, because the thought of domestic treason is put in the most general way: so (though with ref. to a woman) 464 κατθανών, 496 ἁλούς. Cp. Eur. *Alc.* 355 ἡδὺ γὰρ φίλους | κἂν νυκτὶ λεύσσειν, ὅντιν' ἂν παρῇ χρόνον Admetus speaking of his wife.

653 **πτύσας**, 'with loathing': Aesch. *P. V.* 1069 (speaking of treason) κοὐκ ἔστι νόσος | τῆσδ' ἥντιν' ἀπέπτυσα μᾶλλον.—**ὡσεί τε δυσμενῆ** (οὖσαν), '*and* as if she were a foe.' For πτύσας connected by **τε** with an adj. in a different case, see n. on 381 σέ γ' ἀπιστοῦσαν...ἄγουσι...καὶ...καθελόντες. In *El.* 234 we have μάτηρ ὡσεί τις πιστά: but nowhere in Attic poetry do we find the epic and lyric use of ὡσεί τε as merely = ὡσεί (*Il.* 2. 780, Pind. I. 44, etc.). And, as we have seen, it is needless to assume it here.

654 **νυμφεύειν** here = γαμεῖσθαι, *nubere*, as 816. But it also = γαμεῖν, *uxorem ducere*: Eur. *I. A.* 461 Ἅιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα.

656 f. **ἀπιστήσασαν**: cp. 219.—**ψευδῆ**: referring to his solemn and public declaration, 184—210.

658 **κτενῶ.** For the emphatic pause, cp. 72 θάψω, and n. on 46.—**πρὸς ταῦτ'**, after an announcement of resolve, and before a defiant imperative, as *O. T.* 426, *O. C.* 455, *El.* 820, Aesch. *P. V.* 992, Ar. *Ach.* 959 etc. Similarly πρὸς οὖν τάδε, Ar. *Nub.* 1030.—**ἐφυμνείτω**, repeatedly invoke (a scornful word): cp. 1305, *O. T.* 1275 n.—**Δία ξύναιμον**: see on 487.

659 f. **τά γ' ἐγγ. φύσει**, those who, by birth, are relatives: for the place of the adverbial φύσει, cp. *El.* 792 τοῦ θανόντος ἀρτίως, Aesch. *P. V.* 216 τῶν παρεστώτων τότε. For the neut., instead of τοὺς ἐγγενεῖς, cp. *Ph.* 448 τὰ μὲν πανοῦργα καὶ παλιντριβῆ...τὰ δὲ | δίκαια καὶ τὰ χρήστ'.—**ἄκοσμα**, unruly: so of Thersites, *Il.* 2. 213 ὅς ῥ' ἔπεα φρεσὶν ᾗσιν ἄκοσμά τε πολλά τε ᾔδη, | μάψ, ἀτὰρ οὐ κατὰ κόσμον, ἐριζέμεναι βασιλεῦσιν. Cp. 730.—**θρέψω** with predicative adj., as 1080, *O. T* 98, etc.—**κάρτα τοὺς ἔξω γ.**, *sc.* ἀκόσμους θρέψω. 'If I allow my own kindred to be unruly, I shall be obliged to tolerate unruliness in the citizens at large. For my authority as a ruler will be gone.'

661—671. The connexion of thought in the whole passage—which is slightly obscured by compression—may be most clearly shown by taking the verses in small consecutive groups. (1) 659 f. If I tolerate disloyalty in my own relatives, I shall encourage it in other citizens. (2) 661 f. *For* (γάρ) only a man who is firm (χρηστός) where his own relatives are concerned will be found to uphold justice in the State (*i.e.* will have the authority necessary for doing so). (3) 663 f. Now, I recognise disloyalty in any one who breaks the law and defies the government, as Antigone has done. (4) 666 f. Instead of so doing, the citizen is bound to obey the government in everything. (5) 668—671. There is nothing slavish in that; on the contrary, it shows that the citizen is not only a good subject, but would, if required, be a good ruler;—as he would also be a good soldier.—Then comes the general censure on unruliness (672—676). And then the conclusion:—I must vindicate my authority, and punish Antigone (677—680).

663 f. **ὑπερβάς**, absol., having transgressed: *Il.* 9. 501 ὅτε κέν τις ὑπερβήῃ καὶ ἁμάρτῃ: so Plat. *Rep.* 366 A ὑπερβαίνοντες καὶ ἁμαρτάνοντες.—**τοὐπιτάσσειν**, prop. said of a master giving orders to slaves (*O. C.* 839): so ἐπιτάγματα are a despot's commands (Arist. *Pol.* 4. 4. 28). For the art., cp. 78.—**νοεῖ**, as 44.—Antigone 'did violence to the laws' by her deed: she seemed 'to dictate to her rulers' when she proclaimed a law superior to theirs (450 ff.). Cp. 482 ff.

666 f. **στήσειε**: the optat. (instead of ὃν ἂν στήσῃ) puts the case in the most general way: any one whom she might conceivably appoint. Hence this optat. suits γνῶμαι: cp. 1032: *Tr.* 92 τό γ' εὖ | πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾷ: *O. T.* 315 (n.), *ib.* 979.—**καὶ τἀναντία**, *i.e.* καὶ μεγάλα καὶ ἄδικα. So oft. in euphemisms, Thuc. 4. 62 ἀγαθὸν ἢ...τὰ ἐναντία: Plat. *Rep.* 472 C εὐδαιμονίας τε πέρι καὶ τοῦ ἐναντίου. Cp. Leutsch *Paroem.* App. 1. 100 κρεισσόνων γὰρ καὶ δίκαια κἄδικ' ἔστ' ἀκούειν: and the verse cited by schol. on Aesch. *P. V.* 75 δοῦλε, δεσποτῶν ἄκουε καὶ δίκαια κἄδικα.

668 f. **τοῦτον...τὸν ἄνδρα** refers to the indefinite subject of κλύειν in 666:—the man who thus obeys. The looseness of grammatical connexion would hardly be felt when the sense was so clear. Cp. 1035 (τῶν δ'). So in *O. C.* 942 αὐτούς refers to τὴν πόλιν in 939.—**καλῶς...εὖ**: for the change of word

in the epanaphora cp. *O. C.* 1501 σαφὴς μὲν ἀστῶν ἐμφανὴς δὲ τοῦ ξένου (n.).—ἂν with ἄρχειν (=ὅτι ἄρχοι ἄν) as well as θέλειν.

670 f. δορὸς...χειμῶνι, 'in the storm (or 'stress') of war.' Eur. *Suppl.* 474 πολὺς κλύδων | ἡμῖν τε καὶ σοὶ ξυμμάχοις τ' ἔσται δορός.—προστεταγμένον, the regular term for placing soldiers at their posts: Thuc. 2. 87 ἕπεσθε, χώραν μὴ προλείποντες ᾗ ἄν τις προσταχθῇ.—παραστάτην, one who stands beside one in the ranks (as προστάτης in front and ἐπιστάτης behind). The Attic ἔφηβος, on beginning, at eighteen, his term of service as a περίπολος, took an oath, οὐ καταισχυνῶ ὅπλα τὰ ἱερά [the arms given to him by the State], οὐδ' ἐγκαταλείψω τὸν παραστάτην ὅτῳ ἂν στοιχήσω (by whose side he should be placed): Stob. *Serm.* 43. 48. Thus for an Athenian audience this verse would be effective and would seem peculiarly appropriate when addressed to the youthful Haemon.

673 πόλεις ὄλλυσιν, ἥδ' is far better and more spirited than πόλεις τ' ὄλλυσιν ἥδ': it is also strongly confirmed by the similar passage, 296 ff., where we have τοῦτο—τόδ'—τόδ', just as here αὕτη...ἥδ'...ἥδ'. When πόλεις had become, as in L, πόλις,—a corruption found also in Aesch. *Pers.* 489,—τ' may have been added for metre's sake. To ἡδέ itself there is no objection: it was certainly used in iambics by Soph. (fr. 253, fr. 503), no less than by Aesch. (*Cho.* 1025, *Eum.* 414), and by Eur. (*Hec.* 323, *H. F.* 30).

674 ff. συμμάχου is a certain correction of L's συμμάχηι. The meaning is, 'Disobedience causes allied forces (σύμμαχον δόρυ) to break up in flight.' It turns union into disunion,—the hope of victory into defeat.—τροπὰς καταρρήγνυσι, lit., *causes* rout *to break forth, i.e.* breaks up the army in rout. Cp. Athen. 130 C ὁ γελωτοποιὸς εἰσῆλθε...καὶ πολλοὺς κατέρρηξεν ἡμῶν γέλωτας, 'and *caused* shouts of laughter *to break forth* among us' (not, 'wreaked many witticisms upon us,'—as Casaubon took it). The only peculiarity in the use of the verb is that it is here equiv. to ποιεῖ καταρρήγνυσθαι.—τῶν δ' ὀρθουμένων (masc.), of those who have a prosperous course: Thuc. 2. 60 πόλιν...ὀρθουμένην, opp. to σφαλλομένην: 8. 64 ξυνέβη...τὴν πόλιν ἀκινδύνως ὀρθοῦσθαι. Cp. 163, 167.—τὰ πολλὰ σώματα, 'the greater number of lives,' differing from τοὺς πολλούς only by bringing out the notion of personal safety more vividly. Cp. *Ai.* 758 where the masc. ὅστις follows τὰ...

σώματα.—ἡ πειθαρχία: called τῆς εὐπραξίας | μήτηρ by Aesch. *Th.* 225. The schol. quotes *Il.* 5. 531 αἰδομένων δ' ἀνδρῶν πλέονες σόοι ἠὲ πέφανται.

677 ἀμυντέ', the impers. neut. plur., as Her. 9. 58 ἐκείνοισι ταῦτα ποιεῦσι οὐκ ἐπιτρεπτέα ἐστί, ἀλλὰ διωκτέοι εἰσί: Thuc. 1. 86 τιμωρητέα, 88 πολεμητέα, 118 ἐπιχειρητέα, etc.: so *O. C.* 495 ὁδωτά. Cp. 447, 576. Eur. *Or.* 523 ἀμυνῶ δ', ὅσονπερ δυνατός εἰμι, τῷ νόμῳ. Thuc. 1. 140 τοῖς κοινῇ δόξασι βοηθεῖν.—τοῖς κοσμουμένοις (neut.), the regulations made by οἱ κοσμοῦντες, the rulers: meaning here, his own edicts. For the act. κοσμεῖν, cp. Her. 1. 59 (Peisistratus) ἔνεμε τὴν πόλιν κοσμέων καλῶς τε καὶ εὖ. And for the pass. thus used, *ib.* 100 ταῦτα μὲν κατὰ τὰς δίκας ἐποίεε (Deïoces), τάδε δὲ ἄλλα ἐκεκοσμέατό οἱ: 'and the following *regulations* had also *been made* by him.'—κόσμος was said of a constitution, esp. oligarchical (Thuc. 4. 76 μεταστῆσαι τὸν κόσμον καὶ ἐς δημοκρατίαν...τρέψαι: 8. 72 μένειν ἐν τῷ ὀλιγαρχικῷ κόσμῳ). The Cretan κόσμοι were oligarchical magistrates, with military as well as civil powers (Arist. *Pol.* 2. 10).

678 κοὔτοι...ἡσσητέα, 'we must not be worsted by a woman': Ar. *Lys.* 450 ἀτὰρ οὐ γυναικῶν οὐδέποτ' ἔσθ' ἡττητέα | ἡμῖν. (Cp. Milton, *Samson* 562 'Effeminately vanquished.') Since ἡσσᾶσθαι is only pass., its verbal in τέος can be only pass.: as ἁλωτέον could mean only, 'one must be taken.' But even in other cases the verbal in τέος sometimes answers to the pass., not to the act., sense of the verb: as Xen. *Oec.* 7 § 38 ὅταν ἐκείνη (the queen-bee) ἐκλίπῃ, οὐδεμία οἴεται τῶν μελιττῶν ἀπολειπτέον εἶναι, ἀλλ' ἕπονται πᾶσαι: *i.e.* ὅτι δεῖ ἀπολείπεσθαι (pass.), 'to be left behind.'

679 f. δεῖ: for the pause, cp. 555.—ἐκπεσεῖν: here absol., *to be displaced*, thrust out: oft. of dethronement (ἐκπ. τυραννίδος, ἀρχῆς, κράτους, Aesch.), or of exile (χθονός, *O. C.* 766).—κοὐκ ἂν...καλοίμεθ' ἄν: the doubled ἄν, as oft. in emphatic or excited utterances (*O. T.* 339 n.).

681 μέν: 498, 634.—τῷ χρόνῳ, by our age: cp. 729 τὸν χρόνον, 'my years': *O. T.* 963.—κεκλέμμεθα, are deceived: so 1218: *Tr.* 243 εἰ μὴ ξυμφοραὶ κλέπτουσί με.

682 δοκεῖς λέγειν φρονούντως περὶ (τούτων περὶ) ὧν λέγεις. At first sight it is natural to wish, with Herm., for δοκεῖς...ὧν λέγεις λέγειν πέρι. Cp. 1057 ἂν λέγῃς λέγων. But here it is fitting that λέγειν should have the prominence of the first place. And the undoubted harshness of the order may be partly

excused by observing that ὧν λέγεις is practically equiv. to τούτων.

683 ff. **θεοί.** Creon had urged that filial piety demands the submission of the son's judgment to the γνώμη πατρῴα (640); and had warned Haemon against disregarding the voice of reason (648). Haemon replies: 'Reason is the gift of the gods. I dare not suggest that your reasonings are wrong; but other men, too, may sometimes reason soundly. Now, I know what the Thebans are saying of your action; and, as a son devoted to your welfare, I ought to tell you.'—The tact and deference which mark this speech place Creon's αὐθάδεια in a stronger light.—**κτημάτων**: cp. 1050: *O. T.* 549: Her. 5. 24 κτημάτων πάντων ἐστὶ τιμιώτατον ἀνὴρ φίλος ξυνετός τε καὶ εὔνοος.

685 f. **ἐγὼ δ' ὅπως**: lit., 'I should not be able to say (and may I never be capable of saying!) in what respect (ὅπως) thou dost not say these things rightly.' He could not, if he would—and would not, if he could—impugn his father's reasonings. He only suggests that the case may have also another aspect, which Creon has not considered.—**μή** after **ὅπως** is generic, as after ὅς, ὅστις (691, 696): I could not say what point in thy argument is *such as not* to be true:—just as we could have οὐκ οἶδα ὅ (or ὅ τι) μὴ ἀληθεύεις.—**μήτ' ἐπισταίμην.** For this verb as = 'to be capable of,' cp. 472, *Tr.* 543 ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι | νοσοῦντι κείνῳ. For the wish co-ordinated with the statement of fact, cp. 500: *Tr.* 582 κακὰς δὲ τόλμας μήτ' ἐπισταίμην ἐγὼ | μήτ' ἐκμάθοιμι, τάς τε τολμώσας στυγῶ: and *ib.* 143.

687 **καλῶς ἔχον** (*sc.* τι: cp. *O. T.* 517 εἰς βλάβην φέρον), something good, some true thought, **γένοιτο ἂν καὶ ἑτέρῳ**, might come to (occur to) another also. For γένοιτο cp. Plat. *Symp.* 211 D εἴ τῳ γένοιτο αὐτὸ τὸ καλὸν ἰδεῖν.

688 f. **σοῦ δ' οὖν**: 'but in any case (*i.e.*, whatever may be the worth of opinions different from yours) it is my natural part to watch on your behalf,' etc. For δ' οὖν cp. 722, 769: *O. C.* 1205 ἔστω δ' οὖν ὅπως ὑμῖν φίλον.—The gen. **σοῦ** is supported by the use of the gen. with προκήδομαι (741), προταρβῶ (83), προνοῶ, etc., and expresses the idea, 'in thy defence,' better than **σοί** would do. Cp. Eur. *Med.* 459 τὸ σὸν...προσκοπούμενος.—For the repeated **τις**, cp. Aesch. *Eum.* 889 μῆνίν τιν' ἢ κότον τιν'. Thuc. 4. 62 εἴ τῴ τι ἔστιν ἀγαθὸν ἢ εἴ τῳ τὰ ἐναντία.

690 **τὸ γὰρ σόν**, not τὸ σὸν γάρ: so *O. T.* 671 τὸ γὰρ σόν,

οὐ τὸ τοῦδ᾽: *ib.* 1024 ἡ γὰρ πρὶν...ἀπαιδία. In the case of σόν, at least, this order seems to strengthen, rather than diminish, the emphasis. ὄμμα: cp. *O. T.* 447 οὐ τὸ σὸν | δείσας πρόσωπον. Jeremiah i. 8 'Be not afraid of their faces.'—δημότῃ, the ordinary Theban citizen: cp. *O. C.* 78 n.

691 λόγοις τοιούτοις, causal dat.: thy face is terrible to the citizen *on account of* such words as shall displease thee: *i.e.* the citizen imagines the stern king's face growing darker at the sound of frank speech, and restrains his lips. (Cp. 509.) Doubts as to the dat. λόγοις τ. led Dindorf to suppose the loss of one verse (or more) after 690. The dat. is certainly bold—esp. with ἀνδρὶ δ. preceding it—yet it is (I think) quite within the possibilities of classical idiom. We should remember that Athenians were accustomed to use a simple dat. (of 'time' or 'occasion') in speaking of festivals,—as τραγῳδοῖς καινοῖς: cp. (*e.g.*) Plat. *Symp.* 174 A χθὲς γὰρ αὐτὸν διέφυγον τοῖς ἐπινικίοις 'I eluded him yesterday *when he was holding* his sacrifice for victory.' So, here, the dat. λόγοις τοιούτοις, though properly causal, might sound to a Greek ear like, '*at* such words,' *i.e.* 'when such words are spoken.' The causal dat. in 391, ταῖς σαῖς ἀπειλαῖς, is similar. Cp. also Thuc. 1. 84 εὐπραγίαις...οὐκ ἐξυβρίζομεν, where the notion, 'by reason of successes,' is similarly blended with the notion, 'in seasons of success.'—οἷς with τέρψει (cp. *O. C.* 1140, *Ph.* 460), κλύων epexegetic. If, however, the order had been κλύων τέρψει, then οἷς might have been for οὕς, by attraction. The μή is generic ('such that not...'), cp. 696. For the fut. midd. τέρψομαι (with pass. sense) cp. fr. 612 ὅπου γε μὴ δίκαια τέρψεται, and [Eur.] *Rhes.* 194. For the fut. ind. after a relative with μή, cp. *O. T.* 1412 n.

692 f. ὑπὸ σκότου goes with ἀκούειν more naturally than with ὀδύρεται, and the sense is the same: *i.e.* he is in the σκότος where the things are said: for the gen., cp. 65 n., and *Tr.* 539 μίμνομεν μιᾶς ὑπὸ | χλαίνης, which shows that we need not here conceive the sounds as 'coming from under' the darkness. Cp. Xen. *Cyr.* 4. 6. 4 κατέσχεν ὑπὸ σκότου τὸν φθόνον. Eur. *Or.* 1457 ὑπὸ σκότου | ξίφη σπάσαντες. But ὑπὸ σκότῳ also occurs (Aesch. *Ag.* 1030, Eur. *Ph.* 1214).

695 κάκιστ᾽...εὐκλεεστάτων: cp. *O. T.* 1433 ἄριστος ἐλθὼν πρὸς κάκιστον. Plat. *Apol.* 30 A τὰ πλείστου ἄξια περὶ ἐλαχίστου ποιεῖται.—ἀπ᾽ ἔργων, as their result: *Ai.* 1078 πεσεῖν ἂν κἂν ἀπὸ σμικροῦ κακοῦ.

696 ff. ἥτις with causal force (*O. C.* 962); hence, too, the generic μήθ'...μήθ' which belong to εἴασε (understood with the second μήθ'), not to ὀλέσθαι: 'being one who did not allow' (*quae non permiserit*).— αὐτάδελφον: cp. 1.—ἐν φοναῖς 'amidst bloodshed,' 'by a bloody death': cp. 1314. The phrases ἐν φονῇσιν and ἀμφὶ φονῇσιν are Homeric, and Her. uses the former (with art., 9. 76 ἐν τῇσι φονῇσι ἐόντας). The phrase ἐν φοναῖς is used by Pindar, Aesch., Eur., and (in parody) by Ar. But v. 1003 of this play—the only play of Soph. which contains the word—seems a solitary Attic instance of φοναῖς without ἐν.

699 χρυσῆς, a general epithet for what is brilliant or precious: thus Pind. *P.* 3. 73 ὑγίειαν...χρυσέαν, and even (*O.* 10. 13) στεφάνῳ χρυσέας ἐλαίας (the wreath of natural olive), as Olympia is μάτηρ χρυσοστεφάνων ἀέθλων (*O.* 8. 1) in a like sense. Cp. *O. T.* 157 ('golden' hope), *O. C.* 1052 (the 'golden' bliss of initiation).—There is no allusion to a χρυσοῦς στέφανος.—λαχεῖν can take either gen. or acc., the latter being more freq. (*O. C.* 450 n.). But here the inf. is rather epexegetic (cp. 1098 λαβεῖν), the gen. depending on ἀξία.

700 ἐπέρχεται, spreads *over* (the town). Cp. *Od.* 1. 299 οἷον κλέος ἔλλαβε... | πάντας ἐπ' ἀνθρώπους. Cp. ὑφέρπειν, of secret rumour, *O. T.* 786 n.

703 f. θάλλοντος, prospering, as *Ph.* 419 μέγα | θάλλοντές εἰσι νῦν ἐν Ἀργείων στρατῷ.—μεῖζον εὐκλείας = μεῖζον ἢ εὔκλεια.—πρὸς παίδων, 'on the part of children,' from their side: cp. *Tr.* 738 τί δ' ἔστιν, ὦ παῖ, πρός γ' ἐμοῦ στυγούμενον; We understand μεῖζον ἄγαλμά ἐστι τῆς ἐκείνων εὐκλείας.—The conjecture εὐκλείᾳ is attractive, (*a*) because θάλλω so oft. takes a dat. of respect, as Hes. *Op.* 234 (ἀγαθοῖσι), Pind. *O.* 9. 16 (ἀρεταῖσιν), etc.: (*b*) because the strong sigmatism of the verse is thus modified. But the words πρὸς παίδων confirm εὐκλείας, since with εὐκλείᾳ we should have expected παίδων alone. It is true that πατὴρ θάλλων εὐκλείᾳ could mean 'a father's fame' (cp. 638); but one could not have, πρὸς παίδων τί μεῖζον ἄγαλμα παίδων εὐκλείᾳ θαλλόντων; Tr. 'what indeed is a nobler ornament for children than a prospering sire's fair fame; or for sire than son's?'

705 f. νυν: cp. 524.—φόρει: Ar. *Eq.* 757 λῆμα θούριον φορεῖν: Eur. *Hipp.* 118 σπλάγχνον ἔντονον φέρων. So Shaksp. *Cymb.* 3. 4. 146 'if you could *wear* a mind | Dark as your fortune is': *Caes.* 5. 1. 113 'He *bears* too great a mind.'—

ἦθος = a way of *thinking:* the inf. depends on it, as on 'do not *think.*' ὡς φῂς σύ, your way of speaking, = ὃ σὺ φῄς: cp. *O. C.* 1124 (n.) καί σοι θεοὶ πόροιεν ὡς ἐγὼ θέλω.—κοὐδέν, not καὶ μηδέν: it is merely oratio obliqua for ὅτι τοῦτο καὶ οὐδὲν ἄλλο ὀρθῶς ἔχει. The imperative μὴ...φόρει does not affect this: cp. *Ai.* 1085 καὶ μὴ δοκῶμεν δρῶντες ἂν ἡδώμεθα | οὐκ ἀντιτίσειν αὖθις ἂν λυπώμεθα.—τοῦτο, antecedent to ὡς φῄς, emphatically placed: cp. *O. T.* 385.

707 f. μόνος with φρονεῖν only.—ψυχήν: cp. 176. Theognis 221 ὅστις τοι δοκέει τὸν πλησίον ἴδμεναι οὐδέν, | ἀλλ' αὐτὸς μοῦνος ποικίλα δήνε' (devices) ἔχειν, | κεῖνός γ' ἄφρων ἐστί, νόου βεβλαμμένος ἐσθλοῦ, | ἴσως γὰρ πάντες ποικίλ' ἐπιστάμεθα. Isocr. or. 3 § 43 joins Theognis, Hesiod and Phocylides as ἀρίστους... συμβούλους τῷ βίῳ τῷ τῶν ἀνθρώπων. They were read in schools.

709 οὗτοι after the collective ὅστις: Xen. *Oec.* 7. 37 ὃς ἂν κάμνῃ τῶν οἰκετῶν, τούτων σοι ἐπιμελητέον πάντων.—διαπτυχθέντες, 'when laid open.' Cp. Eur. *Hipp.* 984 τὸ μέντοι πρᾶγμ', ἔχον καλοὺς λόγους, | εἴ τις διαπτύξειεν, οὐ καλὸν τόδε. *Andr.* 330 ἔξωθέν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν | λαμπροί, τὰ δ' ἔνδον πᾶσιν ἀνθρώποις ἴσοι. The image might be suggested by various objects,—a casket, tables, fruit, or the like.—Cp. Shaksp. *Rom.* 3. 2. 83 (of Romeo) 'Was ever book containing such vile matter So fairly bound?'—κενοί, *sc.* ὄντες: cp. 471.

710 f. ἄνδρα, subject to μανθάνειν, as *O. T.* 314 ἄνδρα δ' ὠφελεῖν κ.τ.λ.: for the place of τό, cp. 723, *Tr.* 65 σὲ... | τὸ μὴ πυθέσθαι instead of τὸ σὲ μὴ πυθέσθαι.—κεἰ...ᾖ: 'even though'; the use of εἰ with subj. is epic, but is occasionally found in Attic poets, see *O. T.* 198.—τείνειν, absol., here like τείνειν τόξον or τείνειν πόδα, 'to strain the cord too tight,'—to be *over-rigid* in maintaining one's own views. This poet. use should be distinguished from the ordinary intrans. use of τείνω, like *tendere*, 'to have a direction,' or 'take one's way' (Xen. *An.* 4. 3. 21 ἔτεινον ἄνω πρὸς τὸ ὄρος).

712 παρὰ ῥεῖθρ.: for ᾱ before initial ῥ cp. *O. T.* 847 (ἐμὲ ῥέπον), *O. C.* 900 ἀπὸ ῥυτῆρος.—χειμάρροις, here a neut. adj., as Eur. *Tro.* 449 ὕδατι χειμάρρῳ: usu. ὁ χειμάρρους (*sc.* ποταμός). Tozer, *Geo. Gr.* p. 84: 'The numerous torrents (χειμάρροι) are the natural result of the configuration of the country, for the steep limestone mountains have but little of a spongy surface to act as a reservoir for the rain...It is especially at the time of the autumn rains that the greatest floods take place,

and the sudden swelling and violent rush of the stream has furnished Homer with some of his finest similes.' (*Il.* 4. 452 ff., 16. 384 ff.: imitated by Verg. *Aen.* 2. 305 ff., 12. 523.)—Antiphanes (*c.* 380 B.C.) parodies these verses (fr. incert. 10: Athen. 22 F).

713 f. **ὑπείκει.** Cp. Babrius *fab.* 36: an oak, torn up by the roots, is being swept down by a boiling torrent, and asks the reeds how they have managed to escape; when a reed (κάλαμος) answers;—σὺ μὲν μαχομένη ταῖς πνοαῖς ἐνικήθης, | ἡμεῖς δὲ καμπτόμεσθα μαλθακῇ γνώμῃ, | κἂν βαιὸν ἡμῶν ἄνεμος ἄκρα κινήσῃ.—**αὐτόπρεμνα** = αὐτόρριζα, πρόρριζα; *Il.* 9. 541 χαμαὶ βάλε δένδρεα μακρὰ | αὐτῇσιν ῥίζῃσι.

715 **αὔτως**, 'even so,' adv. from αὐτός (with 'Aeolic' acc.); see on *O. T.* 931.—**ναός**, Doric for νεώς, allowed by tragedy even in iambics, as *Ai.* 872, Aesch. *Th.* 62, Eur. *Med.* 523: though νᾶες (953) and ναΐ occur only in lyrics. So ναός, temple (286), Ἀθάνα, κυναγός, ὁδαγός, ποδαγός (1196): and even in Att. prose λοχαγός, οὐραγός, ξεναγός.—**ἐγκρατῆ**, proleptic: cp. 475 περισκελῆ.—**πόδα**, the sheet: the πόδες were ropes attached to the two lower corners of the sail, whence their name. Eur. *Or.* 706 καὶ ναῦς γάρ, ἐνταθεῖσα πρὸς βίαν ποδί, | ἔβαψεν, ἔστη δ' αὖθις, ἢν χαλᾷ πόδα: a ship dips when strained too hard by the sheet (*i.e.* when the sheet is hauled too taut), but rights again, if one slackens.

716 f. **μηδέν**, generic (such an one as does not...).—**κάτω στρέψας**, *sc.* ναῦν, easily supplied from ναός: for κάτω, cp. 527: for στρέφω = ἀναστρέφω, *O. C.* 1453: '*thenceforth* voyages,' is an ironical way of saying that the voyage comes to an abrupt end: cp. 311.—**σέλμασιν**, the rowers' benches: thus **ὑπτίοις** vividly suggests the moment of capsizing.

718 **εἶκε θυμοῦ**, 'cease from wrath,' lit., recede from it. The θυμός is conceived as ground from which he retires; so θυμοῦ περᾶν = 'to *go far in* wrath,' and is contrasted with εἴκειν: *O. T.* 673 στυγνὸς μὲν εἴκων δῆλος εἶ, βαρὺς δ', ὅταν | θυμοῦ περάσῃς. For the gen., cp. *Il.* 4. 509 μηδ' εἴκετε χάρμης | Ἀργείοις: *ib.* 5. 348 εἶκε, Διὸς θύγατερ, πολέμου καὶ δηϊοτῆτος: Her. 2. 80 εἴκουσι τῆς ὁδοῦ: Ar. *Ran.* 790 ὑπεχώρησεν αὐτῷ τοῦ θρόνου. Eur. has a somewhat similar phrase, *Hipp.* 900 ὀργῆς δ' ἐξανεὶς κακῆς, ἄναξ | Θησεῦ, τὸ λῷστον σοῖσι βούλευσαι δόμοις, where the sense is, 'having remitted thy wrath,' ἐξανεὶς [σεαυτὸν] ὀργῆς.—**καὶ μετάστασιν δίδου**, 'and concede a change': allow our pleading to change your mood. A change in Creon's

mood implies a change in the whole situation. For the notions thus blended in *μετάστασιν* here, cp. Alexis fr. incert. 46 *τῶν μετρίων αἱ μείζονες | λῦπαι ποιοῦσι τῶν φρενῶν μετάστασιν*: Andoc. or. 2 § 18 *οἴσειν ἔμελλεν...τοῦ τότε παρόντος κακοῦ μετάστασιν*.—**δίδου**: a verb oft. used of *concession* to the remonstrance of friends: *Ai.* 483 *παῦσαί γε μέντοι καὶ δὸς ἀνδράσιν φίλοις | γνώμης κρατῆσαι*: *Tr.* 1117 *δός μοι σεαυτόν, μὴ τοσοῦτον ὡς δάκνει | θυμῷ δύσοργος*.

719 f. **εἴ τις γνώμη πρόσεστι καὶ ἀπ' ἐμοῦ ν.** (*ὄντος*), *i.e.*, if I also, younger though I am, can contribute a sound opinion. Cp. *O. C.* 292 *τἀνθυμήματα | ...τἀπὸ σοῦ*, the thoughts urged on thy part. *El.* 1464 *τελεῖται τἀπ' ἐμοῦ*. For the modest **καί**, cp. *O. T.* 1100 *εἰ χρή τι κἀμὲ...σταθμᾶσθαι*: *Ph.* 192 *εἴπερ κἀγώ τι φρονῶ*.—If **κἀπ'** were taken as *καὶ ἐπί*, it must mean, 'in my case also.' Plat. *Rep.* 475 A *ἐπ' ἐμοῦ λέγειν* 'to take me as an instance.' — **πρεσβεύειν** = *πρεσβύτατον εἶναι*, 'to *be* the *best* thing': Eur. *Her.* 45 *οἷσι πρεσβεύει γένος*, whose birth has precedence (= the eldest): cp. *O. T.* 1365 (*πρεσβύτερον*) n.

721 **φῦναι**, 'should be by nature': Pind. *O.* 9. 107 *τὸ δὲ φυᾷ κράτιστον ἅπαν* (opposed to *διδακταὶ ἀρεταί*).—**πάντ'**, adv.; *Tr.* 338 *τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ*. The merit of listening to good advice is often thus extolled: Hes. *Op.* 291 *οὗτος μὲν πανάριστος, ὃς αὐτὸς πάντα νοήσῃ· | ἐσθλὸς δ' αὖ κἀκεῖνος, ὃς εὖ εἰπόντι πίθηται.* Her. 7. 16 *ἴσον ἐκεῖνο, ὦ βασιλεῦ, παρ' ἐμοὶ κέκριται, φρονέειν τε εὖ καὶ τῷ λέγοντι χρηστὰ ἐθέλειν πείθεσθαι.*

722 **εἰ δ' οὖν**, *sc.* *μὴ ἔφυ τοιοῦτος*. This is better than to suppose that **φιλεῖ γάρ** has changed the form of the sentence (*εἰ δ' οὖν τοῦτο μὴ ταύτῃ ῥέπει*), since this elliptical **εἰ δ' οὖν** was a familiar Attic idiom: see Plat. *Apol.* 34 D *εἰ δή τις ὑμῶν οὕτως ἔχει—οὐκ ἀξιῶ μὲν γὰρ ἔγωγε, εἰ δ' οὖν* [*sc.* *οὕτως ἔχει*]—*ἐπιεικῆ ἂν μοι δοκῶ πρὸς τοῦτον λέγειν*: 'If any one of you is so disposed—I do not think that he ought to be so, but *suppose that he is*—I think that I might fairly say to him,' etc. So without ellipse, Aesch. *Ag.* 1042 *εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης*, 'but if one *should* be doomed to slavery' (then worthy masters are best). Cp. *δ' οὖν* in 688 (n.). —**τοῦτο...ταύτῃ**: cp. *Ai.* 950 *τάδ' ἔστη τῇδε*: Aesch. *P. V.* 511 *οὐ ταῦτα ταύτῃ*. **μή** is generic, going with **ταύτῃ**: in a way other than this.—**ῥέπειν** to incline (as the scale of a balance does): so Plat. *Legg.* 862 D *τῇδε ῥέπειν*, *Tim.* 79 E *ἐκείνῃ ῥέπον* (to incline, or tend, in that direction).

723 καὶ τὸ τῶν εὖ λεγόντων μανθάνειν καλόν (ἐστι): for the place of εὖ, cp. 659: for that of τό, 710. The simple gen., as *O. T.* 545, etc.

724 f. σέ τ' doubled: cp. 1340, *O. T.* 637.—διπλᾶ, 'on both sides.' L has διπλαῖ and Hermann conj. διπλῇ. Either word is admissible; but I slightly prefer διπλᾶ, for this reason. It is true that the plur. of διπλοῦς in poetry usu. = simply 'two' (51, 1232, 1320, *O. T.* 20, 1135). But Soph. has at least one instance of the distributive sense ('two sets'), viz., *O. T.* 1249, where διπλοῦς = a twofold brood, *i.e.* Oed., and his children. And in Attic prose the distributive use is not rare: thus in Plat. *Legg.* 722 E διπλοῖ...νόμοι are not 'two laws,' but 'two sets of laws.' We have, then, good warrant for διπλᾶ here as = 'two sets of arguments.' On the other hand, διπλῇ is strange (though possible) as = 'in two ways,' *i.e.* 'on both sides.' It usu. means, 'doubly' (Eur. *Ion* 760 κεἰ θανεῖν μέλλω διπλῇ); or 'twice as much' (Plat. *Rep.* 330 C διπλῇ ἢ οἱ ἄλλοι). So, here, it would more naturally mean, 'twice over.'

726 f. καὶ with διδαξ., shall we *indeed* be taught: *El.* 385 ἦ ταῦτα δή με καὶ βεβούλευνται ποιεῖν; *O. T.* 772 n. For διδαξ. as pass., cp. 637.—δή, an indignant 'then': the word ends a verse also in 923, *Tr.* 460, *Ph.* 1065, Eur. *Suppl.* 521, *Hipp.* 1093.—τὴν φύσιν, birth, and so age; *O. C.* 1295 ὧν φύσει νεώτερος.

728 f. μηδέν, *sc.* διδάσκου: τὸ μὴ δίκ. = ὃ μὴ δίκαιόν ἐστι: see on 360 οὐδὲν...τὸ μέλλον.—τὸν χρόνον, my years: cp. 681.—τἄργα, 'you should consider, not my age, but my conduct,—my merits': cp. *O.C.* 265 ὄνομα μόνον δείσαντες· οὐ γὰρ δὴ τό γε | σῶμ' οὐδὲ τἄργα τἀμά. Cp. Menander fr. incert. 91 μὴ τοῦτο βλέψῃς, εἰ νεώτερος λέγω, | ἀλλ' εἰ φρονούντων τοὺς λόγους ἀνδρῶν λέγω.

730 ἔργον. Haemon has asked that his ἔργα may be considered Creon asks scornfully, 'Do you consider it an ἔργον—something which you can urge in your favour—to be the champion of a rebel?' ἔργον would not have been thus used alone, but for the desire to give τἄργα a derisive echo. The Attic associations of the word help, however, to explain this use. Thus ἔργον meant (*a*) a thing *worth doing*, as Ar. *Lys.* 424 οὐδὲν ἔργον ἑστάναι, it is *no use*...(cp. *Ai.* 852); so οὐδὲν προὔργου ἐστί, *non operae pretium est:* or (*b*), one's allotted task, as Ar. *Av.* 862, ἱερεῦ, σὸν ἔργον, θῦε. So here, without meaning so much as 'achievement' (*El.* 689), it could mean, 'useful act,' 'worthy task.'—τοὺς ἀκοσμοῦντας: so *Ph.* 387: cp. above 660, 677.—σέβειν, as 511.

731 οὐδ', not even: *O. C.* 1429 (n.) οὐδ' ἀγγελοῦμεν φλαῦρα. So far am I from showing honour to evil-doers, that I would not even wish others to do so. Without directly denying that Antigone can be described as ἀκοσμοῦσα, he denies that she is κακή. This involves the whole question between the divine and the human law.

732 τοιᾷδε...νόσῳ, that of being κακή. Others understand, τῷ εἰς τοὺς κακοὺς εὐσεβεῖν. But the sense of the dialogue runs thus:—'*C.* Do you approve of honouring law-breakers?—*H.* I should not dream of honouring wrong-doers.—*C.* Is not she, then, a wrong-doer?' Doubtless, Creon could also say,—'Does not she, then, honour wrong-doers (Polyneices)?' Here, however, his point is that *she* is a rebel,—not, that her brother was a traitor.—For the fig. use of νόσος, cp. 1052, and n. on 653.—ἐπείληπται, attacked, as by a disease: so the act., Thuc. 2. 51 (ἡ νόσος) δὶς...τὸν αὐτὸν...οὐκ ἐπελάμβανε. Distinguish the sense of ἐπίληπτος in 406.

733 Θήβης, possessive gen., not gen. with ὁμόπτολις, which = 'of the same city': the sense is, 'the united folk of Thebes,' = the whole city, πάνδημος πόλις (7). Cp. 693. The epic πτόλις is used both in lyr. and in dial. by Aesch. and Eur., but in neither by Soph.

734 ἡμῖν, plur. (instead of ἐμοί), combined with the sing. ἐμέ: cp. 1194: *Ai.* 1400 εἰ δὲ μή 'στι σοὶ φίλον | πράσσειν τάδ' ἡμᾶς, εἶμ', ἐπαινέσας τὸ σόν: *Ph.* 1394 εἰ σέ γ' ἐν λόγοις | πείσειν δυνησόμεσθα μηδὲν ὧν λέγω (and *ib.* 1219 ff.): Eur. *H. F.* 858 ἥλιον μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι: *Ion* 391 κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.

735 ὡς ἄγαν νέος—despite the difference between your age and mine (726).

736 Dobree's με for γε is clearly right; γε would throw a false emphasis on χρή ('Now, *ought* I to rule...?'): the sense requires the stress to fall on ἄλλῳ ἢ 'μοί. This dat. 'of interest' does not mean, 'for my own advantage' (or gain), but, 'to my own satisfaction,' *i.e.* 'according to my own views.' Haemon has made light of Creon's protest against dictation from Thebes. Creon rejoins, 'What, am I to rule Thebes in dependence on any other judgment than my own?' In Eur. *Suppl.* 410 Creon's herald says, πόλις γὰρ ἧς ἐγὼ πάρειμ' ἄπο | ἑνὸς πρὸς ἀνδρός, οὐκ ὄχλῳ, κρατύνεται.—For ἐμοί instead of ἐμαυτῷ, cp. Plat. *Gorg.* 474 B ἐγὼ γὰρ δὴ οἶμαι καὶ ἐμὲ καὶ σὲ...ἡγεῖσθαι.

737 πόλις γὰρ οὐκ ἔσθ'. Cp. Arist. *Pol.* 3. 16 δοκεῖ δέ τισιν

οὐδὲ κατὰ φύσιν εἶναι τὸ κύριον ἕνα πάντων εἶναι τῶν πολιτῶν, ὅπου συνέστηκεν ἐξ ὁμοίων ἡ πόλις. For Plato, the τυραννίς is ἔσχατον πόλεως νόσημα, *Rep.* 544 C. Cic. *de Rep.* 3. 31 *ubi tyrannus est, ibi...dicendum est nullam esse rempublicam.*

738 **νομίζεται** with gen., as *O. C.* 38 (n.).—In a different sense (and rather with an allusion to demagogues) it is said in *Ph.* 386 πόλις γὰρ ἔστι πᾶσα τῶν ἡγουμένων (like ἔστι τοῦ λέγοντος, *O. T.* 917).

739 **καλῶς ἐρήμης γ'** (L). Soph. often thus adds γε to the emphatic adj., as *El.* 365 οὐδ' ἂν σύ, σώφρων γ' οὖσα: *ib.* 518 θυραίαν γ' οὖσαν: *Ph.* 811 οὐ μήν σ' ἔνορκόν γ' ἀξιῶ θέσθαι.

741 **οὖν**, indeed, in fact: cp. 489.—**προκήδομαι**: cp. on προσκοπεῖν, 688.

742 **ὦ παγκάκιστε**: so Heracles to his son Hyllus, *Tr.* 1124. Cp. *O. C.* 743 πλεῖστον...κάκιστος.—**διὰ δίκης ἰὼν πατρί**, engaging in controversy with him, bandying arguments with him. Thuc. 6. 60 ἀρνηθέντι διὰ δίκης ἐλθεῖν, to deny the charge, and stand a trial. Xen. *An.* 3. 2. 8 πάλιν αὐτοῖς διὰ φιλίας ἰέναι...διὰ παντὸς πολέμου αὐτοῖς ἰέναι. So διὰ μάχης (Her. 6. 9), δι' ἔχθρας (Eur. *Ph.* 479).

744 **ἀρχάς**, the king's powers or prerogatives, like κράτη (60, 166, 173): cp. 177, 797.

745 **οὐ γὰρ σέβεις**: '(that plea is void), for,' etc.: *i.e.* '*nay, but* thou dost not...' Creon has asked, 'Do I wrong, when I reverence my royal office?' Haemon answers, 'Nay, there can be no such reverence, when you dishonour the gods.' A king rules by the divine grace. He sins against his own office when he uses his power to infringe the majesty of the gods.—**τιμάς**, esp. sacrifices (as in this case the offerings to the νέρτεροι): cp. *O. T.* 909 n.

746 **ὦ μιαρόν.** In Haemon's last words Creon hears an echo of Antigone's doctrine—that the θεῶν νόμιμα rank above the human king's edict (453). Hence **γυναικὸς ὕστερον**, 'inferior to her,' ranking after her; so *Ai.* 1366, *Ph.* 181. Not, 'unable to resist her influence' (through love), as though it were γυναικὸς ἧσσον: a meaning which ὕστερος could not have. The general sense is, however, the same,—viz., that he ranks behind a woman, who leads him.

747 'I may be inferior to a woman, but at least you will never find me yielding to base temptations.' It would have been αἰσχρόν if he had allowed fear or self-interest to deter

him from pleading this cause. (Cp. 509.) Cp. *Tr.* 489 ἔρωτος...ἥσσων: fr. 844 ἥσσων...ὀργῆς.—οὔ τἄν is a certain correction of οὐκ ἄν (cp. *O. T.* 1445, 1469: *O. C.* 1351: *Tr.* 279: *Ai.* 456, 534, etc.).

748 γοῦν, 'at least,' cp. *O. C.* 24 n. To plead *her* cause *is* to be ἥσσων τῶν αἰσχρῶν.

749 καὶ σοῦ γε, 'yes, and for you too.' Creon is concerned, not merely as a king whose city will be punished by the gods, but as a man who is to be saved from incurring guilt.

750—757 Objections have been made to the traditional order of these verses, chiefly in two respects. (1) 755 εἰ μὴ πατὴρ ἦσθ' is—it is argued—the strongest thing said by Haemon, and ought therefore to come immediately before Creon's final outburst, ἄληθες; (758). How could it be followed by merely so mild a phrase as μὴ κώτιλλέ με?—We may reply:—Haemon says that, *if* Creon were not his father, he *would have* thought him mad. It is to this that μὴ κώτιλλέ με refers, meaning, 'Do not seek to deceive me by an affectation of filial deference.' (2) 757 βούλει λέγειν τι is too mild a remark—it is said—to form the climax of provocation to Creon's anger. We may reply:—It is in substance, if not in form, such a climax,—for a father who holds that *unquestioning* obedience (640) is a son's first duty. It asserts Haemon's right to maintain his own views against his father's,—διὰ δίκης ἰέναι, as Creon put it (742). The traditional order seems, therefore, to be right.

750 Creon, instead of replying to v. 749, abruptly repeats his resolve. οὐκ ἔστιν ὡς ταύτην ἔτι ζῶσαν γαμεῖς (fut.) ποτέ, it cannot be that you shall ever wed her while she yet lives; *i.e.* she is to die at once, and can become your bride, if ever, only ἐν Ἅιδου (654). Cp. 1240.—ὡς for the more usual ὅπως: so *Ph.* 196 οὐκ ἔσθ' ὡς οὐ.—The strange place of ποτέ is explained by the strong emphasis on ταύτην ('*her*, at *any* time, it is impossible that thou shouldest wed'). Soph. often admits bold arrangements of words (cp. *O. T.* 1245, 1251: *O. C.* 1428).

751 ἥδ' referring to ταύτην (cp. 296 f.). At first sight ἡ δ' is attractive; but that phrase is properly used with the imperat., and has a defiant or scornful tone (*O. T.* 669 ὁ δ' οὖν ἴτω: *Ai.* 961 οἱ δ' οὖν γελώντων: Ar. *Ach.* 186 οἱ δ' οὖν βοώντων). The quiet ἥδ' is more impressive here.—ὀλεῖ τινά, *i.e.* ἐμέ: Creon understands him to mean σέ. As vv. 763 f. show, Haemon is resolved not to survive Antigone. But he has no

thought of threatening his father's life: his frantic action at v. 1231 was a sudden impulse, instantly followed by remorse (1245). For the sinister τις, cp. *Ai.* 1138 τοῦτ' εἰς ἀνίαν τοὔπος ἔρχεταί τινι. Ar. *Ran.* 552 ff. κακὸν ἥκει τινί...δώσει τις δίκην. Thuc. 4. 68 εἰ...μὴ πείσεταί τις, αὐτοῦ τὴν μάχην ἔσεσθαι.

752 ἦ ἐπεξέρχει καὶ ἐπαπειλῶν ὧδε θρασύς; Dost thou go the length of e'en threatening so boldly? The καί here belongs to the participial clause which defines the manner of ἐπεξέρχει, and so is practically equiv. to ὥστε καὶ ἐπαπειλεῖν etc. Eur. *Bacch.* 1346 ἀλλ' ἐπεξέρχει λίαν, (we have erred,) but thou *goest too far* (in vengeance). Cp. *O. C.* 438 τὸν θυμὸν ἐκδραμόντα μοι | μείζω κολαστήν.

754 κλαίων, as *O. T.* 401, 1152.—φρενώσεις, a poet. word, used by Xen. *Mem.* 4. 1. 5 τοὺς ἐπὶ πλούτῳ μέγα φρονοῦντας... ἐφρένου λέγων.

755 οὐκ εὖ φρονεῖν, as angrily refusing (754) to hear reason.

756 δούλευμα: cp. on 650.—μή κώτιλλέ με, 'do not seek to cajole me,'—referring to εἰ μὴ πατὴρ ἦσθ', as expressive of filial respect. Creon means, 'do not pretend that you have any of the feelings with which a son ought to regard a father.' Cp. Theognis 363 εὖ κώτιλλε τὸν ἐχθρόν (cajole)· ὅταν δ' ὑποχείριος ἔλθῃ, | τῖσαί νιν, πρόφασιν μηδεμίαν θέμενος: id. 851 Ζεὺς ἄνδρ' ἐξολέσειεν Ὀλύμπιος, ὃς τὸν ἑταῖρον | μαλθακὰ κωτίλλων ἐξαπατᾶν ἐθέλει.

757 λέγειν...κλύειν; do you wish to speak, and yet not to hear? λέγειν τι has a euphemistic tone ('to say something strong, or harsh'), like δρᾶν τι (*El.* 336), but the τι could hardly be represented in translation without exaggerating it. λέγειν καὶ ἀκούειν was a familiar phrase for fair discussion (Thuc. 4. 22 λέγοντες καὶ ἀκούοντες περὶ ἑκάστου ξυμβήσονται: cp. *O. C.* 189). *El.* 628 πρὸς ὀργὴν ἐκφέρει, μεθεῖσά μοι | λέγειν ἃ χρῄζοιμ', οὐδ' ἐπίστασαι κλύειν: *ib.* 990 ἡ προμηθία | καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος. The words imply a claim of equality, and are also full of scorn: hence Creon's outburst.

758 ἄληθες; the word which marks that Teiresias can no longer restrain his wrath against Oedipus (*O. T.* 350).—οὐ τόνδ' Ὀλ., 'by yon heaven above us': *O. T.* 660, 1088. Cp. *Ai.* 1389 Ὀλύμπου τοῦδ' ὁ πρεσβεύων πατήρ: *O. C.* 1655.—ἴσθ' ὅτι, adverbial: cp. 276 n.

759 χαίρων, *impune*, as *O. T.* 363, *Ph.* 1299.—ἐπὶ ψόγοισι δεννάσεις, lit., *revile* me with (continual) *censures:* ψόγος is merely censure, fault-finding, not necessarily implying offensive

speech (cp. 689). δεννάζω, to reproach or revile: *Ai.* 243 κακὰ δεννάζων ῥήμαθ': [Eur.] *Rhes.* 925 (the Muse speaking of Thamyris) ὃς ἡμῶν πόλλ' ἐδέννασεν τέχνην. Her. 9. 107 παρὰ δὲ τοῖσι Πέρσῃσι γυναικὸς κακίω ἀκοῦσαι δέννος μέγιστός ἐστι. This ἐπί with dat. is not merely 'with,' but implies a *continuing strain* of utterance: *El.* 108 ἐπὶ κωκυτῷ τῶνδε πατρῴων | πρὸ θυρῶν ἠχὼ πᾶσι προφωνεῖν: Eur. *Tro.* 315 ἐπὶ δάκρυσι καὶ | γόοισι τὸν θανόντα πατέρα...καταστένουσ' ἔχεις (thou art *ever* lamenting).

760 f. ἄγετε. The plur. is addressed to the two πρόσπολοι who had ushered the sisters into the house (578, κομίζετ' εἴσω, δμῶες). So at 491 the plur. is used, καλεῖτ'. And, in general, such orders are usu. given in the plur., or by τις with 3rd pers. (as *O. T.* 1069). Cp. 931 τοῖσιν ἄγουσιν. This is against Wecklein's ἄγ', ἄγε. The objection to L's ἄγαγε is not only the sing. number, but also the fact that the 2nd aor. imperat. act. (and midd.) of ἄγω does not seem to have been used in Attic.—τὸ μῖσος: *Ph.* 991 ὦ μῖσος (Odysseus): so μίσημα, στύγος, στύγημα.—κατ' ὄμματ': Xen. *Hier.* 1. 14 οὐδεὶς...ἐθέλει τυράννου κατ' ὀφθαλμοὺς κατηγορεῖν ('to his face').—παρόντι...πλησία. The accumulation of words for 'presence' marks Creon's vehement anger: cp. Haemon's pleonasm in 764, and *O. T.* 430.

762 ff. ἔμοιγε is placed as if it were to be common to both the clauses (οὔτε...τε), but the constr. changes: cp. *El.* 913 ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὔθ' ὁ νοῦς φιλεῖ | τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθανεν.—For οὔτε followed by τε cp. *O. C.* 1397 (n.).—οὐδαμά, neut. plur. adv.: this form is required by metre in 830, as οὐδαμᾷ (Doric) in 874: L always gives οὐδαμᾶι: see on *O. C.* 1104.—ἐν ὀφθαλμοῖς, '*with* your eyes' (the instrumental ἐν, 962, 1003, 1201): an epic phrase, *Il.* 1. 587 ἐν ὀφθαλμοῖσιν ἴδωμαι, etc.: so oft. ἐν ὄμμασιν (*Tr.* 241).

765 ὡς, 'that so you may,' cp. 643.—τοῖς θέλουσι, *i.e.* any who can endure it. Cp. the words of Teiresias, 1087.—Haemon now finally quits the scene. The deuteragonist is thus set free for the parts of the Ἄγγελος and the Ἐξάγγελος.

766 f. ἐξ ὀργῆς ταχύς, in haste *caused by* wrath: cp. *Il.* 7. 111 μηδ' ἔθελ' ἐξ ἔριδος σεῦ ἀμείνονι φωτὶ μάχεσθαι, out of mere rivalry.—βαρύς, resentful: cp. *O. T.* 673 βαρὺς δ', ὅταν | θυμοῦ περάσῃς; so as epith. of μῆνις (*O. C.* 1328) and ὀργή (*Ph.* 368). The sense of βαρύ in 1251 is different.

768 μεῖζον ἢ κατ' ἄνδρα is said in answer to their hint of fear:—let his passion touch the human limit, aye, or overpass it. *O. C.* 598 τί γὰρ τὸ μεῖζον ἢ κατ' ἄνθρωπον νοσεῖς; For

ἀνήρ = ἄνθρωπος, *ib.* 567.—ἰών: *Ph.* 351 εἰ τἀπὶ Τροίᾳ πέργαμ' αἱρήσοιμ' ἰών: *Ai.* 304 ὅσην κατ' αὐτῶν ὕβριν ἐκτίσαιτ' ἰών. So here it scornfully suggests some daring enterprise.

769 f. For δ' οὖν cp. 688, 722.—τὼ...τώδε: cp. 561 (τώ), *O. T.* 1472 (τοῖν), *O. C.* 1600 (τώ), *El.* 977 (τώδε τώ)—all fem. —Attic inscriptions of *c.* 450—320 B.C. present numerous instances of fem. dual τώ, τοῖν, τούτοιν, οἷν, but no instance of fem. dual τά, ταῖν, ταύταιν, or αἷν. (Meisterhans p. 50.) Hitherto the gen. and dat. ταῖν, ταῖνδε, ταύταιν have been retained even by those edd. who give τώ, τώδε, etc. (cp. *O. T.* 1462, 1504: *O. C.* 445, 859, 1149, 1290, etc.). But, so far as epigraphic evidence goes, the distinction is arbitrary.—καί with the whole phrase κατακτ. νοεῖς 'do you really intend?' rather than with κατακτ. alone (for no minor penalty is in view): cp. 726.

771 θιγοῦσαν: cp. 546.—γὰρ οὖν: cp. 489, 741.

772 καί with βουλεύει; (her doom having been fixed,) by what fate *do* you purpose to slay her? For καί thus following the interrog., cp. 1314. Aesch. *Ag.* 278 ποίου χρόνου δὲ καὶ πεπόρθηται πόλις; Eur. *Hec.* 515 πῶς καί νιν ἐξεπράξατ';—σφε = αὐτήν, Antigone: cp. 44 n.

773 ἔνθα = ἐκεῖσε ἔνθα, as *O. T.* 796: so *O. C.* 188 ἄγε... με... | ἵν' ἂν etc. Cp. *Ph.* 486 μή μ' ἀφῇς | ἔρημον οὕτω χωρὶς ἀνθρώπων στίβου.

774 πετρώδει...ἐν κατώρυχι, 'in a rocky cavern'; schol., ἐν ὑπογείῳ σπηλαίῳ. Verse 773 shows that Creon is not yet thinking of any particular spot. And κατῶρυξ shows that he is not thinking of some merely natural grotto or cavern. This word, usu. an adj., here a subst., means a cavern, or chamber, excavated by man's hand: cp. Eur. *Hec.* 1002 χρυσοῦ παλαιαὶ Πριαμιδῶν κατώρυχες. So the place is described by κατασκαφής (891). The κατῶρυξ actually used was near the farthest and highest part of the plain, where Polyneices lay (1197). What, then, was the poet's conception? He seems to suppose the existence of tombs artificially constructed in the rocky πάγοι (411) which bordered on the Theban plain. In one of these tombs—chosen for the remoteness of its situation (773)—Antigone is to be immured. The general type of sepulchral chamber supposed here can be illustrated from actual remains which have been discovered in Greece: see below on vv. 1216 ff.

775 ὡς ἄγος μόνον, *sc.* εἶναι, so much as to be barely an

expiation; only just enough to avoid the *μίασμα*. The conjectural change of ὡς into ὅσον (adopted by several edd.) would be necessary if the indic. *ἐστί* had to be supplied, since we could not say *τοσοῦτον ὡς* (instead of *ὅσον*) *ἄγος ἐστί*. That change is unnecessary, because it is the inf. *εἶναι* that is understood. Cp. Xen. *An.* 7. 3 § 22 *ὅσον μόνον γεύσασθαι*, and see n. on *O. C.* 790 for other instances where the inf. is expressed. The inf. is understood, as here, in Xen. *An.* 7. 8 § 19 *ἔχοντες πρόβατα ὅσον θύματα* (*sc. εἶναι*): so *ib.* 7. 3 § 20 *ἔχων...ὅσον ἐφόδιον.*—ἄγος was used by Soph. in his lost *Phaedra* to denote *ἅγνισμα θυσίας* (Hesych. I. 63), *i.e.* 'an expiatory sacrifice' (cp. Aesch. *Eum.* 325 *ἅγνισμα φόνου*).

Creon's edict had announced that the transgressor would be publicly stoned to death (36). It is to this that the anxious question of the Chorus alludes (772). Creon had already said that Antigone's doom was to be *κάκιστος* (489). But now, at least, he feels that he cannot inflict such a death on the maiden, his kinswoman. She shall die, not by stoning, but by starvation. The choice is not prompted by cruelty, but simply by the desire to avoid physical violence.

The danger of a *μίασμα*—to be avoided by a dole of food—has no relation to the special circumstances,—Antigone's royal birth, and the nature of her offence. In the ancient belief, that danger existed whenever a person was put to death by starvation two notions were probably blended; (*a*) that, if a little food was given, the death was nature's work, not man's; (*b*) that the *νέρτεροι* claimed an indemnity for the usual *ἐναγίσματα*. So the Greeks put Philoctetes ashore on desolate Lemnos,—*ῥάκη προθέντες βαιὰ καί τι καὶ βορᾶς | ἐπωφέλημα σμικρόν* (*Ph.* 274). So, too, when a Vestal was to be buried alive, the small vault in the Campus Sceleratus was furnished with a couch, a burning lamp, and a small table, on which the dole was placed,—bread, olives, milk, and a jug of water (Plut. *Num.* 10).

776 **πᾶσ'**: cp. on 178. The sense is, 'in order that the whole city may not be defiled' (as it otherwise would be): *μίασμ' ὑπεκφύγῃ* = *μὴ μιανθῇ*.

777 **ὃν μόνον σέβει.** Polyneices had come to destroy the shrines of the *θεοὶ ἐγγενεῖς* (199). By honouring him, and Hades (519), she has dishonoured those other gods.

778 **τὸ μὴ θανεῖν** in acc. with **τεύξεται**: cp. Aesch. *Ch.* 711 *τυγχάνειν τὰ πρόσφορα*: *O. C.* 1106 (n.): fr. 824 *καὶ τὰ καὶ*

τὰ τυγχάνων. This comparatively rare constr. has here been influenced by αἰτουμένη: though it is unnecessary to refer the acc. to the partic. only, or to understand, 'will successfully ask.' See, however, Her. 5. 23 τὴν παρὰ Δαρείου αἰτήσας ἔτυχε ...δωρεήν: 9. 109 πάντα γὰρ τεύξεσθαι αἰτήσασαν: where, in both instances, the acc. depends on the partic. only.—We could not well take τὸ μὴ θανεῖν here as = ὥστε μὴ θανεῖν (like κωλύω τὸ μὴ ποιεῖν τι).

779 f. ἀλλὰ τηνικαῦτα, 'at last, though late': cp. 552.—τάν, instead of τοὺς ἐν, Ἅιδου: 659.

781—800 *Third stasimon. Strophe* 781—790 = *antistr.* 791—800.

After Creon's and Haemon's speeches, the comment of the Chorus was in a neutral tone (724). *When Haemon departed in anger, they spoke words implying that allowance must be made for the heat of youth* (767). *This beautiful ode is in a kindred strain. If Haemon has sinned against great θεσμοί—loyalty to country and to father—at least he is under the influence of a god whom none can withstand.*

The pathos of the maiden's fate is heightened by this plea for her lover. When she is led in by the guards, on her way to death, the Chorus avow that pity works with them even as love with Haemon (801—805). *A perfect preparation is thus made for the lyric dialogue between the Chorus and Antigone* (806—882).

781 ἀνίκατε μάχαν: *Tr.* 441 Ἔρωτι μέν νυν ὅστις ἀντανίσταται, | πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ. Eur. fr. 433 Ἔρωτα, πάντων δυσμαχώτατον θεόν. Plat. *Symp.* 196 D καὶ μὴν εἴς γε ἀνδρίαν Ἔρωτι οὐδὲ Ἄρης ἀνθίσταται· οὐ γὰρ ἔχει Ἔρωτα Ἄρης, ἀλλ' Ἔρως Ἄρη.

782 ἐν κτήμασι πίπτεις, who *fallest upon* men's possessions; who makest havoc of their wealth and fortunes. Cp. *Od.* 24. 526 ἐν δ' ἔπεσον προμάχοις, 'they fell on the fore-fighters': so ἐμπίπτειν is oft. said of the attacks of disease or passion. Love makes men reckless of possessions: it can bring ruin on great houses and proud cities. Sophocles himself has given us the best commentary: see *Tr.* 431, referring to the capture of Oechalia by Heracles, who loved Iolè, the daughter of its king, Eurytus: ὡς ταύτης πόθῳ | πόλις δαμείη πᾶσα, κοὐχ ἡ Λυδία | πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρως φανείς. The same thought is finely expressed by Eur., in a choral ode to Ἔρως, which this passage has certainly helped to inspire (*Hipp.* 525 ff.): Ἔρωτα δέ, τὸν τύραννον ἀνδρῶν, | ...οὐ σεβίζομεν, |

πέρθοντα καὶ διὰ πάσας | ἰόντα συμφορᾶς | θνατοῖς, ὅταν ἔλθῃ. Troy was sacked for the sake of Helen,—ἑλέναυς, ἕλανδρος, ἑλέπτολις. Medea betrayed her father's treasure to Jason (cp. Eur. *Med.* 480). The *resistless power* of Love is the central thought of this ode. All that men prize most becomes his prey.

783 f. **ἐν μαλακαῖς παρειαῖς.** Ion of Chios (*ap.* Athen. 603 E) describes Soph. as saying, ὡς καλῶς Φρύνιχος (the tragic poet, *flor. c.* 490) ἐποίησεν εἴπας· λάμπει δ' ἐπὶ πορφυρέαις παρῇσι φῶς ἔρωτος. Plut. *Mor.* 760 D σκόπει τοίνυν...τοῖς ἀρηΐοις ἔργοις ὅσον Ἔρως περίεστιν, οὐκ ἀργὸς ὤν, ὡς Εὐριπίδης ἔλεγεν, οὐδὲ ἀστράτευτος, οὐδ' ἐν μαλακαῖσιν [ἐννυχεύ]ων παρειαῖς νεανίδων.—**ἐννυχεύεις**, keepest thy vigil: perh. here an image suggested by a soldier's night-watch (like Horace's *pulcris excubat in genis, sc.* Cupido, *C.* 4. 13. 8); cp. Xen. *An.* 6. 4. 27 ἐν δὲ τοῖς ὅπλοις ἐνυκτέρευον, and so νυκτοφυλακεῖν. Shaksp. *Rom.* 5. 3. 94 'beauty's ensign yet Is crimson in thy lips and in thy cheeks.' Gray, *Progress of Poesy* 1. 3. 16 'O'er her warm cheek and rising bosom move The bloom of young desire and purple light of love.'

785 f. **ὑπερπόντιος**: cp. 1301: so ἐκτόπιος (*O. T.* 1340), θαλάσσιος (*ib.* 1411), θυραῖος (*El.* 313), παράκτιος (Eur. *I. T.* 1424), etc. So Eur. fr. 434 (Ἔρως) κἀπὶ πόντον ἔρχεται. Plut. *Mor.* 760 D quotes an unknown poet, on Ἔρως:—πῦρ καὶ θάλασσαν καὶ πνοὰς τὰς αἰθέρος | περᾶν ἕτοιμος. Lucr. 1. 18 (Venus moves) *per maria ac montes fluviosque rapaces Frondiferasque domos avium camposque virentes.*—**ἔν τ' ἀγρ. αὐλαῖς.** ἀγρόνομοι αὐλαί = dwellings in ἀγρὸς νεμόμενος, pastoral wilds: cp. 349 ἀγραύλου: *O. T.* 1103 πλάκες ἀγρόνομοι, upland pastures. *El.* 181 ἀκτὴ βούνομος, a shore on which oxen are pastured (cp. *O. T.* 26). The poet is merely saying, quite generally, how boundless is the range of Love.

787 f. **οὔτ' ἀθανάτων**: *Tr.* 443 (of Love) οὗτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει: fr. 856. 13 (Κύπρις) τίν' οὐ παλαίουσ' ἐς τρὶς ἐκβάλλει θεῶν; Eur. fr. 434 Ἔρως γὰρ ἄνδρας οὐ μόνους ἐπέρχεται, | οὐδ' αὖ γυναῖκας, ἀλλὰ καὶ θεῶν ἄνω | ψυχὰς χαράσσει. —**σὲ...φύξιμός ἐστι,** = σὲ δύναται φεύγειν. Cp. Aesch. *P. V.* 904 ὁ πόλεμος ἄπορα πόριμος: *Ag.* 1090 (στέγην) πολλὰ ξυνίστορα | ...κακά: Xen. *Cyr.* 3. 3. 9 ἐπιστήμονες δ' ἦσαν τὰ προσήκοντα: Isae. or. 5 § 26 ἔξαρνοί εἰσι τὰ ὡμολογημένα: [Plat.] *Alcib. II.* 141 D οἶμαι δέ σε οὐκ ἀνήκοον εἶναι ἔνιά γε...γεγενημένα. Similarly with a subst., Plat. *Apol.* 18 B τὰ μετέωρα φροντιστής.

789 f. **σέ γ'**: for γε with the repeated σε, cp. *O. T.* 1101, *Ph.* 1116.—**ὁ δ' ἔχων**: Plat. *Phaedr.* 239 C ἀνὴρ ἔχων ἔρωτα.

791 f. **ἀδίκους** proleptic, 'you draw them aside to injustice': cp. on 475: *Tr.* 106 εὐνάζειν ἀδακρύτων βλεφάρων πόθον (so that they shall not weep).—**παρασπᾷς** (cp. 298), a metaphor from a driver jerking his horses aside out of their course: *El.* 732 (the charioteer) ἔξω παρασπᾷ (*sc.* τοὺς ἵππους), pulls them aside, out of the crowd of chariots. The word is fig. again in *O. C.* 1185 οὐ γάρ σε...παρασπάσει | γνώμης, pluck thee from thy resolve.

794 **ξύναιμον**, not ξυναίμων, since νεῖκος-ἀνδρῶν forms one notion: cp. 862: *El.* 1390 τοὐμὸν φρενῶν ὄνειρον: *Ph.* 952 σχῆμα πέτρας δίπυλον: Aesch. *Eum.* 325 ματρῷον ἅγνισμα... φόνου.—**ἔχεις** with aor. part.: cp. 22.—**ταράξας**, *excitasti.* Dem. or. 18 § 153 ἵν' εἰδῆτε ἡλίκα πράγματα ἡ μιαρὰ κεφαλὴ ταράξασα αὕτη δίκην οὐκ ἔδωκεν. In this sense later prose has also συνταράττω.

795 f. **ἐναργής**, 'clearly seen,' 'present to the lover's sight,' marks the vivid appeal to the senses, in contrast with the invisible and spiritual majesty of the θεσμοί which Love overrides. For ἐναργής as = 'before our eyes,' 'in bodily presence,' cp. *O. C.* 910; *Tr.* 11, 224.—**βλεφάρων-ἵμερος**, love-influence from the eyes, **εὐλέκτρου νύμφας**, of the fair bride. Both genitives are possessive, but βλεφάρων goes more closely with ἵμερος, denoting the latter's source. Cp. 929: *O. C.* 729 ὀμμάτων... | φόβον...τῆς ἐμῆς ἐπεισόδου, fear, shown in your eyes (possess. gen.), of my entrance (objective gen.). In *Phaedr.* 251 B Plato describes ἵμερος as the desire infused into the soul by an emanation of beauty (κάλλους ἀπορροή) proceeding from the beloved, and received through the eyes of the lover (διὰ τῶν ὀμμάτων). So Soph. fr. 161 ὀμμάτων ἄπο | λόγχας ἵησιν: 733 ὀμμάτειος πόθος: 430 (Hippodameia speaking of Pelops), τοιάνδ' ἐν ὄψει λίγγα θηρατηρίαν | ἔρωτος, ἀστραπήν τιν' ὀμμάτων, ἔχει ('such a subduing arrow of love, a lightning from the eyes'): Aesch. *Ag.* 742 μαλθακὸν ὀμμάτων βέλος, | δηξίθυμον ἔρωτος ἄνθος: *Suppl.* 1004 ὄμματος θελκτήριον | τόξευμ' ἔπεμψεν, ἱμέρου νικώμενος.

797 f. **πάρεδρος ἐν ἀρχαῖς.** I leave these words in the text, without marking them as corrupt, because the case against them is not decisive, while no emendation is certain. But I strongly suspect them. If sound, they mean that the love inspired by the maiden's eyes is a power 'enthroned in sway

by the side of the great laws.' The great laws are those 'unwritten' moral laws which most men feel and acknowledge (cp. on 454 f.); here, especially, the law of loyalty to country, the law of obedience to parents. In Haemon's case, love has shown that it is at least of equal force with these θεσμοί. For **πάρεδρος**, cp. *O. C.* 1267 Ζηνὶ σύνθακος θρόνων | Αἰδώς: *ib.* 1382 Δίκη ξύνεδρος Ζηνὸς ἀρχαίοις νόμοις. Pind. *O.* 8. 21 Διὸς ξενίου πάρεδρος | ...Θέμις. For **ἐν ἀρχαῖς**, Eur. *Andr.* 699 σεμνοὶ δ' ἐν ἀρχαῖς ἥμενοι κατὰ πτόλιν: *Or.* 897 ὃς ἂν δύνηται πόλεος ἔν τ' ἀρχαῖσιν ᾖ. Cp. also on 744.

The words answer metrically to φίξιμος οὐδείς (788). The first two syllables of πάρεδρος therefore represent a resolved long syllable. A strong objection to the phrase is the strangeness of describing the power which is *in conflict with* the θεσμοί as their assessor, or peer, in sway; an expression which would seem appropriate only if that power was working in harmony with them; as when Eur. (*Med.* 843) speaks of σοφίᾳ παρέδρους ...ἔρωτας, | παντοίας ἀρετᾶς ξυνεργούς,—'the loves that sit with wisdom, co-workers of all excellence,'—those aspirations of the soul which assist intellectual effort.

800 **ἐμπαίζει**, 'wreaks her will' *in* that contest which **νικᾷ** implies. We find ἐμπαίζω with a dat. (1) of the object, as Her. 4. 134 ἐμπαίζοντας ἡμῖν, 'mocking us': (2) of the sphere, as Ar. *Th.* 975 χοροῖσιν ἐμπαίζει, 'sports in dances.' The ἐν of ἐμπαίζει here might also be explained as (*a*) in the ἵμερος, or the βλέφαρα, *i.e.* by their agency: or (*b*) 'on her victim.' But the interpretation first given appears simpler. (Cp. Vergil's absol. use of 'illudere,' *G.* 1. 181, *Tum variae illudant pestes.*)

801 f. **καὐτὸς θεσμῶν ἔξω**: *i.e.* like Haemon, I also am moved to rebel against Creon's sentence, and to take Antigone's part.—**φέρομαι**, a proverbial image from the race-course: Ar. *Ran.* 993 μόνον ὅπως | μή σ' ὁ θυμὸς ἁρπάσας | ἐκτὸς οἴσει τῶν ἐλαῶν. Plat. *Crat.* 414 B οὐ γὰρ ἐπισκοπεῖς με ὥσπερ ἐκτὸς δρόμου φερόμενον, ἐπειδὰν λείου ἐπιλάβωμαι (when I get on smooth ground). Aesch. *P. V.* 883 ἔξω δὲ δρόμου φέρομαι λύσσης | πνεύματι μάργῳ. Eur. *Bacch.* 853 ἔξω δ' ἐλαύνων τοῦ φρονεῖν.—**ἴσχειν δ'**: cp. 817 ἔχουσ': 820 λαχοῦσ', by the rule of continuity (συνάφεια) in anapaestic systems. In lyrics such elision is rarer (see on 350).

803 **πηγάς**, 'streams': so *Tr.* 852 ἔρρωγεν παγὰ δακρύων.

804 **θάλαμον**, 'chamber of death,' but with reference to its special sense, 'bridal-chamber': cp. 891 νυμφεῖον, 1207

παστάδα. So oft. in epitaphs on the unmarried; *Anthol. P.* 7. 489 (by Sappho) Τιμάδος ἅδε κόνις, τὰν δὴ πρὸ γάμοιο θανοῦσαν | δέξατο Περσεφόνας κυάνεος θάλαμος. Kaibel *Epigrammata* 241 (on two young brothers) οἱ δισσοὶ συνόμαιμοι, ἰὼ ξένε, τῷδ' ὑπὸ τύμβῳ | ἄψαυστοι τέκνων κείμεθα κουριδίων· | Ἱκέσιος κἀγὼ νεαρὰν πληρούμενος ἥβαν | Ἕρμιππος κρυερὸν τόνδ' ἔχομεν θάλαμον.—ἀνύτουσαν with acc. of place, as *Ai.* 607 (ἀνύσειν), *O. C.* 1562 (ἐξανύσαι): cp. 231.

806—943 *Fourth* ἐπεισόδιον. *Antigone has now been brought out of the house by two of Creon's servants* (οἱ ἄγοντες, 931) *who are about to conduct her to her doom. She speaks of her fate to the Chorus, and they seek to comfort her,—while they intimate that she alone is to blame* (853, 875). *Creon enters* (883); *and, in obedience to his peremptory command, Antigone is presently led forth to death* (943).

The structure of the κομμός (806—882) is as follows. 1st strophe (806—816) = 1st ant. (823—833). A system of choral anapaests (817—822) comes after the strophe, and a similar system (834—838) after the antistrophe.—2nd strophe (839—852) = 2nd ant. (857—871).—3rd str. (853—856) = 3rd ant. (872—875).—An epode forms the close (876—882).

806 ff. **νεάταν...νέατον δέ.** In such an epanaphora μέν regularly precedes δέ (as *O. T.* 25, 259; *O. C.* 5, 610, etc.); but there are numerous exceptions in Soph., as *O. C.* 1342: *Ph.* 633: *Tr.* 517: *ib.* 1147.—**νέατον** 'looking my last,' in contrast with αὖθις, is best taken as adv.: Eur. *Tro.* 201 νέατον τεκέων σώματα λεύσσω: cp. the adv. τελευταῖον (*O. T.* 1183), ἔσχατον (*O. C.* 1550), πανύστατον, etc.—**κοὔποτ' αὖθις,** *sc.* ὀψομένην: *Ai.* 857 Ἥλιον προσεννέπω | πανύστατον δὴ κοὔποτ' αὖθις ὕστερον.—Cp. the passage in Swinburne's *Erechtheus* where the maiden Chthonia, being about to die, speaks with the Chorus of Athenian Elders:—'People, old men of my city, lordly wise and hoar of head, | I, a spouseless bride and crownless, but with garlands of the dead, | From the fruitful light turn silent to my dark unchilded bed.'

810 **παγκοίτας** = ὁ πάντας κοιμίζων, 'who gives sleep to all.' *Ai.* 831 καλῶ θ' ἅμα | πομπαῖον Ἑρμῆν χθόνιον εὖ με κοιμίσαι.

811 f. **ἄγει...ἀκτάν,** a rare poet. constr. with ἄγω, as *Ph.* 1175 Τρῳάδα γᾶν μ' ἤλπισας ἄξειν: Aesch. *Pers.* 861 νόστοι... | εὖ πράσσοντας ἆγον οἴκους (so Porson for ἐς οἴκους). Cp. *O. T.* 178 ἀκτὰν πρὸς ἑσπέρου θεοῦ.

813 ff. **οὔθ' ὑμεναίων...οὔτ' ἐπινύμφειος...ὕμνος.** The ὑμέναιος

has not been sung by friends escorting bride and bridegroom to their home; nor has the ἐπιθαλάμιον been sung in the evening at the door of the bridal chamber. (1) Of the procession-song, Ar. *Pax* 1332 ff. gives a specimen, with the refrain Ὑμήν, Ὑμέναι' ὦ. Cp. also *Av.* 1736, Hom. *Il.* 18. 492 This was specially called the ἁρμάτειον μέλος (from the carriage conveying the newly-married couple). (2) Of the ἐπιθαλάμιος (ὕμνος), or ἐπιθαλάμιον (μέλος), sung in the evening, extant specimens are Theocritus *Idyll.* 18 (for Helen and Menelaus), Catullus *Carm.* 61 and 62: for a burlesque, see Lucian *Symp.* 41. The word ὑμέναιος, though more specially denoting the procession-song, was a general term for a γαμήλιον ᾆσμα, and could denote the ἐπιθαλάμιος also.—οὔτε...ἔγκληρον,...οὔτε... ὕμνησεν: we expected οὔτε ὑμνηθεῖσαν: a finite verb is substituted for the second participial clause: cp. 255 f.: *O. C.* 348 πολλὰ μὲν...ἀλωμένη, | πολλοῖσι δ' ἡγεῖται, with n. there on 351.

ἐπινύμφειος, Dindorf's correction of ἐπινυμφίδιος, is strongly supported by these facts. (1) In *O. C.* 1088 Soph. certainly used ἐπινικείῳ instead of the usual ἐπινικίῳ. Cp. above, 358, ἐναίθρεια. (2) In Aesch. *Cho.* 334 ἐπιτύμβιος (restored with certainty by Herm.) had been corrupted into ἐπιτυμβίδιος.

816 Ἀχέροντι νυμφεύσω: cp. on 654.

820 ξιφέων (possessive gen.) ἐπίχειρα, 'the wages of swords,' *i.e.* the reward of strife with the sword,—viz. a violent death. The gen. after ἐπίχειρα always denotes that *for which* the reward is given, as Aesch. *P. V.* 318 ὑψηγόρου | γλώσσης, Ar. *Vesp.* 581 ταύτης (*sc.* τῆς δίκης), Plat. *Rep.* 608 C ἀρετῆς, [Dem.] *Epist.* p. 1484. 4 τῶν...πεπονημένων.

821 f. αὐτόνομος, *i.e.* of your own free will. No one constrained her to do the act for which she suffers. She knew that death would be the consequence, and she chose it. The word is fitting, since she has set her laws (the θεῶν νόμιμα) above Creon's. The implied contrast is with the helpless victims of disease or of war.—The word could not mean, 'by an ordinance *peculiar to your case.*'—δή strengthens μόνη, 'by an absolutely unique doom,' as *Tr.* 1063.—Ἀίδην acc. of motion, like δόμους στείχειν (*O. C.* 643).

823 ff. ἤκουσα δή. The Chorus has said, 'No mortal's fate was ever like thine.' She continues: 'I have heard before now (δή) how Niobe perished,—by a doom like mine.' To which the Chorus reply that Niobe was not a mere mortal (834).—The Theban princess remembers the fate of the

Theban queen. Niobe, daughter of Tantalus, married Amphion, king of Thebes. She vaunted that she had borne many children, while Leto had borne only two. Wherefore those two, Apollo and Artemis, slew all her sons and daughters,—at Thebes, as said the Theban story; but Niobe returned to her old home at Mount Sipylus, and was there turned to stone. (Ovid, *Met.* 6. 310, represents her as carried to Sipylus after the change.) Νιόβη was the title of lost plays by Aesch. and Soph.—**λυγροτάταν**, adverbial: cp. 305 (ὅρκιος): *Ai.* 966 ἐμοὶ πικρὸς τέθνηκεν.—**ξέναν**, in relation to Thebes; the foreign wife of the Theban king. Pindar wrote a παιάν on Niobe's marriage, and said that the Lydian ἁρμονία was first used at Thebes on that occasion. (Plut. *de Mus.* 15.)

825 **Ταντάλου**, gen. of parentage: cp. 486, *Ai.* 172 Διὸς Ἄρτεμις: 952 Ζηνὸς ἡ δεινὴ θεός. Tantalus, son of Zeus, had his royal seat on Mount Sipylus, which belonged to Phrygia in the older and larger sense of that term. In Aesch. Νιόβη (fr. 153) he describes his realm as extending 'twelve days journey' from Sipylus westward to Ida.

Σιπύλῳ. Mount Sipylus is in the country once called Maeonia, and afterwards Lydia. It is a branch of the Tmolus range (N. of which stood Sardis), and extends in a N.W. direction to the Hermus. Magnesia 'ad Sipylum' was on that river's left bank. From a remote age volcanic forces were active in this region, known to the Greeks as the κατακεκαυμένη. Cp. Arist. *Meteor.* 2. 8 γενομένου σεισμοῦ τὰ περὶ Σίπυλον ἀνετράπη. A city called Tantalis, once situated at Sipylus, was said to have perished by an earthquake, which made a lake. Tantalus, like Niobe, is a type of prosperity plunged by ὕβρις into misery. Here, as in the case of Sodom and Gomorrah, some physical catastrophe was at the root of the tradition.—See on 831.

826 f. **ἀτενής**, prop. 'strained,' 'intent' (*e.g.* ἀτενὴς ὄψις), or 'intense' (as ἀτενεῖς ὀργαί): here it denotes the close embrace of the ivy. Cp. *hederae sequaces* (Persius *prol.*).—**πετραία βλάστα δάμασεν**, the 'growth of stone' (the process of petrifaction) 'subdued her,' *i.e.* passed gradually over her whole form: cp. Ovid, *Met.* 6. 301. For **αι** in πετραία, cp. 1310 n.

828 ff. **καί νιν ὄμβροι, κ.τ.λ.** The poet is thinking of Niobe's petrified form among the lonely mountain-crags (*Il.* 24. 614 νῦν δέ που ἐν πέτρῃσιν, ἐν οὔρεσιν οἰοπόλοισιν, | ἐν Σιπύλῳ). 'The rain and the snow never leave her, as she pines with grief': *i.e.* she is amid the storms that visit snow-crowned

Sipylus throughout the year. By these words the poet wishes to call up a general image of bleak and storm-beaten solitude. Niobe's own weeping is then described by τέγγει δ'...δειράδας.—For the constr. ὄμβροι...χιών τ' οὐ λείπει (verb agreeing in number with nearest subject) cp. 1132 f.: *O. C.* 7 στέργειν γὰρ αἱ πάθαι με χὠ χρόνος ξυνὼν | μακρὸς διδάσκει (n.).—χιών is taken by Wecklein as = 'snow-water' (Eiswasser). The only passage which seems to favour that sense is Eur. *Tro.* 1066 Ἰδαῖα... νάπη | χιόνι κατάρυτα ποταμίᾳ, but there the adj. makes the difference: 'snow carried down streams' can be only 'snow-water.' In *Andr.* 215 Θρῄκην χιόνι τὴν κατάρρυτον means merely, 'on which snow falls thickly.' Cp. Quintus Smyrnaeus, I. 293 ὑπαὶ Σιπύλῳ νιφόεντι.—οὐδαμά: cp. 763.

831 τέγγει δ' ὑπ' ὀφρύσι...δειράδας 'her bosom.' Though ὀφρύς and δειράς could be said of a mountain, Soph. is here thinking simply of the human form. παγκλαύτους (L) might be proleptic (cp. n. on ἀδίκους, 791), but παγκλαύτοις is better, since ὀφρύσι seems to need an epithet.

The Niobe of Sipylus has usually been identified with a colossal rock-image on the N. side of the range. It is rudely carved in relief, within a rectangular niche on the face of a limestone cliff, and represents a woman seated on a throne. Prof. W. M. Ramsay, however, holds that this image is the 'very ancient' ἄγαλμα of Cybele mentioned by Paus. 3. 22. 4. In two respects it differs from the ancient accounts of the Niobe (quoted below): (*a*) it does not 'weep,'—for the rain-water drops from the front of the niche, clear of the figure; and (*b*) the likeness to a human form grows, instead of vanishing, as one approaches. This has been confirmed by another traveller, Herr Schweisthal. He finds the true Niobe at no great distance from the Cybele, but nearer Magnesia, and in the vicinity of the Achelous of *Il.* 24. 616. It is a natural phenomenon,—the semblance—as seen from a distance—of a draped woman, seated high on the rocks; she looks towards the right, and lifts her right arm, as if in lament.

Quintus Smyrnaeus (I. 293—306):—'Her streaming tears still fall from the heights of the rugged cliff; and in sympathy with her the sounding waters of the Hermus make lament, and the lofty peaks of Sipylus, over which the mist that shepherds dread floats evermore. A great marvel is she to passers by, because she is like a sorrowful woman, who mourns some cruel grief, and weeps without stint. Such verily seems the figure,

when thou gazest at it from afar; but when thou drawest near, lo, 'tis but a sheer rock, a cliff of Sipylus' (*φαίνεται αἰπήεσσα πέτρη, Σιπύλοιό τ' ἀπορρώξ*).

Nonnus was thinking of the effect *from the road*, when he wrote (2. 160), *ἔσσομαι ὡς Νιόβη καὶ ἐγὼ λίθος, ὄφρα καὶ αὐτὴν | λαϊνέην στενάχουσαν ἐποικτείρωσιν ὁδῖται*. Pausanias, too, says that, at a certain distance from the cliff, *δεδακρυμένην δόξεις ὁρᾶν καὶ κατηφῆ γυναῖκα*, but that the illusion vanishes on a nearer approach (1. 21 § 3).

833 **ὁμοιοτάταν**, because the stone into which Niobe was changed may be likened to Antigone's rocky tomb: cp. *El.* 150 *ἰὼ παντλάμων Νιόβα, σὲ δ' ἔγωγε νέμω θεόν, | ἅτ' ἐν τάφῳ πετραίῳ | αἰαῖ δακρύεις*.

834—838 **ἀλλὰ...θανοῦσαν.** The Chorus desire to console Antigone. There is no element of reproof in their words here. She has likened herself to Niobe. 'And yet Niobe'—the Chorus say—'was a goddess, while thou art a mortal. But (**καίτοι**) it will be a great glory for thy memory that thy fate was as the fate of a goddess, in life and in death.' 'In life' (**ζῶσαν**), and not only in death (**θανοῦσαν**), because Niobe, like Antigone, was in the fulness of her vitality when she met her doom. The moments of life through which Antigone is now passing are like the moments through which Niobe passed as she felt the beginning of the change into stone.—Why does Antigone rejoin, **οἴμοι γελῶμαι**? Because her thought had been, 'my doom is terrible and miserable as Niobe's'; but the Chorus had answered, 'It is indeed glorious for thee to be as Niobe.' She had looked for present pity. They had comforted her with the hope of posthumous fame.

834 **θεός**, *sc.* *ἐκείνη μέν ἐστι* (cp. 948). Niobe is of divine race, since her father was the son of Zeus, and her mother the Pleiad Taygetè (or Dionè, one of the Hyades). So in Aesch. *Νιόβη* (fr. 157) her family is described as *οἱ θεῶν ἀγχίσποροι* (near kin),...*κοὔπω νιν ἐξίτηλον αἷμα δαιμόνων*.—**θεογεννής**, god-begotten. The peculiarity is that the word is formed directly from *γέννα*, and not from the stem of the pass. aor. in use: *i.e.*, we should expect *θεογέννητος*. But Pindar could coin *θεότιμος* (*I.* 5. 13) as = *θεοτίμητος*. Why, then, should not a poet coin *θεογεννής* as = *θεογέννητος*?

836 **καίτοι** has an illative force, introducing the next step in the reasoning: cp. 949, *O. T.* 855.—**κἀκοῦσαι**, 'e'en to have it said of her' (*καί* meaning, 'even if there is no other comfort').

For ἀκούω (=λέγομαι, *audio*) with inf., cp. Her. 3. 131 Ἀργεῖοι ἤκουον μουσικὴν εἶναι Ἑλλήνων πρῶτοι.

837 **τοῖς ἰσοθέοις σύγκληρα**, a lot shared by demigods. Plut. *Mor.* 103 F χρὴ γὰρ οὐ μόνον ἑαυτὸν εἰδέναι θνητὸν ὄντα τὴν φύσιν, ἀλλὰ καὶ ὅτι θνητῷ σύγκληρός ἐστι βίῳ καὶ πράγμασι ῥᾳδίως μεθισταμένοις πρὸς τοὐναντίον: *i.e.* that one *shares the lot* of humanity at large.—The decisive objection to the MS. reading **ἔγκληρα** is the sense of the adj.; for ἔγκληρος always means either (1) act., having a share in, as Eur. *I. T.* 682 ἔγκληρον...κασιγνήτην, 'heiress,'=ἐπίκληρον, and so *Hipp.* 1011: or (2) pass., included in one's κλῆρος, as *H. F.* 468 ἔγκληρα πεδία...κεκτημένος ('by inheritance'). Here, ἔγκληρα was perh. partly due to a reminiscence of ἔγκληρον in 814.

838 **ζῶσαν...θανοῦσαν.** The constr., φθιμένῃ μέγα ἐστίν, ἀκοῦσαι ζῶσαν σύγκληρα λαχεῖν (instead of ζώσῃ), is not rare: cp. Xen. *An.* 1. 2 § 1 Ξενίᾳ τῷ Ἀρκάδι ἥκειν παραγγέλλει λαβόντα τοὺς ἄνδρας: *ib.* 3. 1. 5 συμβουλεύει τῷ Ξενοφῶντι ἐλθόντα εἰς Δελφοὺς ἀνακοινῶσαι: *ib.* 3. 2. 1 ἔδοξεν αὐτοῖς προφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας. The dat. with the inf. is, in such cases, equally right, but the acc. sometimes excludes an ambiguity. (Cp. on *O. T.* 913.)

839 **γελῶμαι**: see on 834 ff. Cp. Job xvii. 2: 'Are there not mockers with me?'

843 **πολυκτήμονες**, an epith. which also implies εὐγενεῖς: cp. *O. T.* 1070 πλουσίῳ χαίρειν γένει. So these Theban elders are called κοιρανίδαι (940), and in *O. T.* 1223 ὦ γῆς μέγιστα τῆσδ' ἀεὶ τιμώμενοι: as Thebes itself, ἀγλααί (*O. T.* 153) and μεγάλαι (*ib.* 1203).

844 f. **κρῆναι**: so Polyneices appeals to Oed., πρός νύν σε κρηνῶν καὶ θεῶν ὁμογνίων (*O. C.* 1333): and the dying Ajax invokes the κρῆναι of Troy (*Ai.* 862).—**εὐαρμάτου**: see n. on 148 f.—**ἄλσος**: cp. *El.* 5 (Argos) τῆς οἰστροπλῆγος ἄλσος Ἰνάχου κόρης, as the scene of Io's visitation by Hera. So Thebes is the 'sacred precinct' of Dionysus (cp. 154, 1137) and the other θεοὶ ἐγχώριοι.—**ἔμπας**, 'at least,' even if human sympathy fails me. Soph. has ἔμπας (=ὅμως) also in *Ai.* 122, 1338, and ἔμπᾰ *ib.* 563 (dial.).

846 **ὔμμ'** (Aeolic and epic), as Aesch. *Eum.* 620: so dat. ὔμμι *O. C.* 247 (n.).—**ἐπικτῶμαι**, acquire, win: Aesch. *Eum.* 671 (ὅπως) καὶ τόνδ' ἐπικτήσαιο σύμμαχον, θεά.

847 **οἵα**: cp. on 823 (λυγροτάταν).—**φίλων ἄκλαυτος**: cp. 1034: *Ai.* 910 ἄφαρκτος φίλων, and *O. C.* 1722 n.

848 **ἔργμα τυμβόχωστον**, an enclosure (prison) with a sepulchral χῶμα. The ἔργμα is the chamber in the rock, πετρώδης κατῶρυξ (774), in which she is to be immured: the χῶμα consists of the stones heaped up at the entrance, so as to close it: cp. 1216 ἁρμὸν χώματος λιθοσπαδῆ. Hermann read ἕρμα (from ἐρείδω) = 'mound': *C. I.* 4599 ἐρισθενὲς ἕρμα θανοῦσιν: Kaibel *Epigr.* 1063. 4 κἀγήραον ἕρμα. But this seems less fitting here than the notion of 'prison': cp. 886 περιπτύξαντες, 892 ἀείφρουρος.

849 **ποταινίου**, usu., 'recent,' 'fresh': here, 'of a new kind': cp. fr. 154. 5 ἡδονὰς ποταινίους. A tomb destined for the dead is to receive the living (cp. 821).

851 This is Seyffert's modification of Boeckh's **βροτοῖς οὔτ' ἐν νεκροῖς κυροῦσα.** It gives an exact correspondence with 870, κασίγνητε γάμων κυρήσας, and there is every reason to think that 870 is sound. The first **οὔτε** is omitted (Aesch. *Ag.* 532 Πάρις γὰρ οὔτε συντελὴς πόλις, cp. *O. T.* 239); and this poetical license might easily have led a corrector to suppose that the first **οὔτε** had been lost.

852 **μέτοικος**: cp. 868, 890: see on *O. C.* 934. It is her doom, ζῶσα τυμβεύειν (888). She is not a dweller with the living, because her abode is the grave; nor with the dead, because she lives.—The similar phrase—perhaps imitated from this—in Eur. *Suppl.* 968 f., οὔτ' ἐν τοῖς φθιμένοις | οὔτ' ἐν ζῶσιν ἀριθμουμένα has no such special point: the Argive widows merely mean that their life is a living death.

853 ff. **προβᾶσ'...πολύ**: 'having advanced to the furthest limit of rashness, thou hast struck heavily (πολύ) against the lofty pedestal of Justice.' We are to imagine the daring offender as going forward to a boundary where Justice sits enthroned, forbidding all further advance. Instead of pausing there, the rebel still rushes on, to cross the boundary—and, in doing so, dashes herself against the throne of the goddess. For βάθρον cp. Her. 1. 183 (a sitting statue of Zeus) καὶ τὸ βάθρον (pedestal) οἱ καὶ ὁ θρόνος χρύσεός ἐστι. For **προσέπεσες**, Polyb. 1. 39 προσπεσόντες εἴς τινα βραχέα (having *struck on* some shallows—in sailing). Cp. Aesch. *Theb.* 409 μάλ' εὐγενῆ τε καὶ τὸν Αἰσχύνης θρόνον | τιμῶντα καὶ στυγοῦνθ' ὑπέρφρονας λόγους. *Ag.* 383 λακτίσαντι μέγαν Δίκας βωμόν. *Eum.* 539 βωμὸν αἴδεσαι Δίκας, | μηδέ νιν κέρδος ἰδὼν ἀθέῳ ποδὶ λὰξ ἀτίσῃς. Solon fr. 4. 14 οὐδὲ φυλάσσονται σεμνὰ θέμεθλα Δίκης.—**πολὺ** (adv.) = **σφόδρα**, violently.—By **Δίκη** the Chorus understand

the law of the State,—not those *θεῶν νόμιμα* which Ant. preferred to obey.

856 **πατρῷόν τινα......ἆθλον**, 'some ordeal inherited from thy sire' (v. 2); **τινά** softens a statement into a conjecture; it is perhaps the work of the fate which he bequeathed. This is better than to take *τινά* closely with *πατρῷον* as = 'of the paternal kind.'—**ἐκτίνεις**, art paying (to the fates which exact it), like *ἐκτίνω δίκην, τίσιν, ἄποινα.*

857 ff. **μερίμνας**, gen. sing.: **οἶκτον**, acc. depending on *ἔψαυσας...μερίμνας* as = *ἐποίησάς με μεριμνᾶν*: cp. *El.* 122 *τίνα | τάκεις ὧδ' ἀκόρεστον οἰμωγὰν | τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα | ματρὸς ἁλόντ' ἀπάταις Ἀγαμέμνονα*, where *τὸν...Ἀγαμέμνονα* is governed by *τίνα τάκεις...οἰμωγάν* as = *τί οἰμώζεις;* see other examples in n. on 211 f. **πατρός** and **πότμου** are objective genitives with **οἶκτον**.—**ἀλγ. μερίμνας** is certainly not acc. plur. See on 546 and 961. No Greek hearer of these lyrics could take *μερίμνας* for anything but the usual gen. after *ψαύω*. If Soph. had intended the acc., he would at least have written *ἀλγεινοτάταν...μέριμναν.*—**τριπόλιστον** (*οἶκτον*), a lament which has often been renewed; a thrice-told tale of sorrow. *πολέω* = to turn up the soil with the plough: *ἀναπολέω*, to plough anew: then fig., to 'go over the same ground' again. Pind. *N.* 7. 104 *ταὐτὰ...τρὶς τετράκι τ' ἀμπολεῖν*: *Ph.* 1238 *δὶς ταὐτὰ βούλει καὶ τρὶς ἀναπολεῖν μ' ἔπη;* No *πολίζω* as = *πολέω* occurs, but Pind. once has *ἀναπολίζω* as = *ἀναπολέω* (*P.* 6. 3). Similarly a poet might well use *τριπόλιστος* as if *πολίζω* existed. The epic adj. is *τρίπολος.*—**κλεινοῖς Λαβδακίδαισιν**, dat. of interest after **πότμου**, all the fate *for* (*i.e.* appointed for) us, the Labdacidae, instead of the possessive gen., *κλεινῶν Λαβδακιδᾶν*. Cp. Eur. *Ph.* 17 *ὦ Θήβαισιν εὐίπποις ἄναξ*. Cp. on 571, and on 865 (*ἐμῷ πατρί*).—**ἁμετέρου** (= *ἡμῖν*) is here joined with the dat. of interest, as the possessive pron. is oft. joined with the gen. of the pers. pron. (*τἀμὰ δυστήνου κακά*, *O. C.* 344).

863 **ματρῷαι λέκτρων ἆται** = *ματρῴων λ. ἆται* (see n. on 793), calamities of the mother's bed, *i.e.* springing from marriage with a mother. (So *O. C.* 526 *γάμων . . ἄτᾳ*.) For the plur. *ἆται* in this sense, cp. *O. C.* 1244, *El.* 215.

864 f. **κοιμήματα . . αὐτογέννητα . . ματρός**, the mother's union with her own offspring; the adj. = *μετὰ τοῦ αὐτῆς γεννήματος*: cp. *O. C.* 1463 *κτύπος . . διόβολος* (= *κτύπος τοῦ ἐκ Διὸς βέλους*): Aesch. *Eum.* 212 *ὅμαιμος* (= *συγγενοῦς*) *αὐθέντης φόνος.*—**ἐμῷ**

πατρί, dat. of interest, '*for* my sire' (*i.e.* to his misery). The whole phrase being equiv. to, 'a mother's incestuous union with our father,' the dat. goes with the whole preceding phrase, not with *αὐτογέννητα* only, nor with *κοιμήματα* only.

866 f. **οἵων** (masc.) **ποτέ** is exclamatory: 'from what manner of parents' (for the gen., cp. 38). The exclamatory *οἷος* is freq. in Soph. (cp. 1228, *Tr.* 997, etc.), and *ποτέ* strengthens it just as it strengthens the interrogative *τίς* or *ποῖος* (*O. T.* 754, *Ph.* 222, etc.). So the exclamatory *οἷος* is strengthened by *ἄρα* (*Ai.* 367, 910).—Most commentators make **οἵων** neut. relative to *κοιμήματα*: 'such (wedlock) as that from which I sprang.' But **ποτέ** is fatal to this; for (*a*) it cannot here mean, 'in former days'; that would be too weak: (*b*) nor can *οἵων ποτέ* mean, 'of whatever kind they may have been'—like *ὅστις ποτέ*. Besides, the masc. **οὓς** most naturally refers to persons denoted by **οἵων**. I have therefore pointed at **ματρός.—ἀραῖος**, fem.: elsewhere this adj. is always of three terminations. So Attic tragedy uses *κοινός*, *ποθεινός*, *πτωχός*, *φανερός*, etc., as fem.: see *O. C.* 751 n.—**μέτοικος**: see on 852.

870 **κασίγνητε.** Polyneices. His marriage with Argeia, daughter of the Argive king Adrastus, was the seal of the armed alliance against Thebes, and thus the prime cause of Antigone's death (*O. C.* 378).

871 **θανὼν ἔτ' οὖσαν**: so Electra says of her brother Orestes, *ὥς μ' ἀπώλεσας θανών.* Cp. on *O. T.* 1453.—**κατήναρες.** This act. aor. occurs in later poetry. The epic form of the compound is *κατεναίρομαι*, aor. *κατενηράμην.* Eur. uses the epic *ἐναίρω*, *ἤναρον*, but only in lyrics. Soph. has *κατηναρισμένας* (*κατεναρίζω*) in dial., *Ai.* 26.

872 **σέβειν.** 'Reverent action' (meaning her loyalty to Polyneices) 'is, in a sense, *εὐσέβεια*': *i.e.* though it is not complete *εὐσέβεια*—which the Chorus regard as including loyalty to the State's laws—yet, so far as it goes, it deserves praise of the same kind. Cp. 924 *τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην*: by practising *εὐσέβεια* towards the dead, she had come to be thought, on the whole, *δυσσεβής*—as a law-breaker. The Chorus is here the apologist of Creon, and this concession is meant to emphasise the next sentence. Hence the purposed vagueness of **σέβειν.** The speaker avoids a direct reference to the peculiarly sacred and tender duty which Ant. had fulfilled.

873 f. **κράτος δὲ** *οὐδαμᾷ παραβατὸν πέλει* (*τούτῳ*), *ὅτῳ κράτος μέλει*: but an offence against authority cannot be permitted by

him who has authority in his keeping. The antecedent to ὅτῳ, viz. τούτῳ, is an ethic dat., 'in his sight'; he must not look on and see the law broken. For this dat., cp. 904.—οὐδαμᾷ (Dor.): cp. 763.—For μέλει cp. 1335: *Il.* 2. 25 ᾧ λαοί τ' ἐπιτετράφαται καὶ τόσσα μέμηλεν. The Chorus echoes Creon's saying (677).

875 **αὐτόγνωτος**, act., deciding for oneself, αὐτὴ γιγνώσκουσα, like μεμπτός, 'blaming,' ὕποπτος, 'suspecting,' etc. (*O. C.* 1031 n.).—**ὀργά**, disposition: see n. on 354 ff. (ὀργάς).

878 **ἑτοίμαν**, imminent, *i.e.* for which everything is prepared; *Il.* 18. 96 αὐτίκα γάρ τοι ἔπειτα μεθ' Ἕκτορα πότμος ἑτοῖμος. Cp. 936.

879 **τόδε λ. ἱερὸν ὄμμα** = τῆσδε ἱερᾶς λαμπάδος ὄμμα (793 n.).

881 **ἀδάκρυτον**, predicate, with proleptic force: no friend mourns my fate (and so it remains) unwept. Soph. has several instances of the predicative adj. thus added to a subst. which has the art. and possessive pron.; as *O. T.* 671 τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτίρω στόμα | ἐλεινόν (n.): *El.* 1143 τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτου. Cp. 791.

883 f. **ἆρ' ἴστε**, ὡς, εἰ χρείη λέγειν ἀοιδὰς καὶ γόους πρὸ τοῦ θανεῖν, οὐδ' εἷς ἂν παύσαιτο (λέγων); The constr. would have been clearer with λέγων instead of **λέγειν**, but the latter has naturally been conformed to χρείη.—**οὐδ' ἂν εἷς**, more emphatic than οὐδεὶς ἄν: *O. T.* 281 n.

885 **οὐκ ἄξεθ'**. When the first of two or more commands is given by οὐ with fut. indic., that constr. is usually continued, either (*a*) with καί, as Eur. *Andr.* 1066 οὐχ ὅσον τάχος | χωρήσεταί τις...καὶ...λέξει...; or (*b*) with repeated οὐ, as Ar. *Lys.* 459 οὐχ ἕλξετ', οὐ παιήσετ', οὐκ ἀράξετε; Here a direct imperat. follows (887), and a note of interrogation must therefore be placed after **τάχιστα**.—**κατηρεφεῖ**, prop. 'roofed over,' oft. an epithet of a natural cave (*Od.* 13. 349 σπέος, Soph. *Ph.* 272 ἐν κ. πέτρᾳ), and in *El.* 381 of a chamber (στέγη) like this κατῶρυξ.

886 **περιπτύξαντες**: see on 848 (ἕργμα). Cp. Eur. *Ph.* 1357 τειχέων περιπτυχαί. Kaibel *Epigr.* 468 λαΐνεος στήλη με πέριξ ἔχει.

887 **χρῇ**, 'wishes': 3rd pers. pres. ind. of χράω, with contraction into η instead of α, as in διψῆν, ζῆν, κνῆν, πεινῆν, σμῆν, χρῆν (to give an oracle), χρῆσθαι, ψῆν. Schol., εἰ χρήζει καὶ θέλει. If the nom. **ζῶσα** is sound, as it seems to be, in the next v., then **χρῇ** is certain: for εἰ χρήζει has no probability.

Only one other passage, however, gives unambiguous support to the forms χρῇς, χρῇ,—viz. Ar. *Ach.* 778 (the Megarian) οὐ χρῆσθα; σιγῆς, ὦ κάκιστ' ἀπολουμένα; 'will you not make a sound?' (οὐ θέλεις, *sc.* φωνεῖν;). There, indeed, Blaydes writes οὐ χρή τυ σιγῆν, but the MSS. are supported by the testimony of Suidas and Hesychius to χρῇς as = χρῄζεις. In the other four places where these forms are usu. read, they are not indispensable, χρή being possible; but in two, at least, they are much better than χρή. Except in *Ach.* 778, the MSS. everywhere give χρή: and the variants in the next v. show that χρῇ was strange to the copyists, though known to the Scholiast.

888 **ζῶσα τυμβεύειν**, 'to live entombed.' Elsewhere τυμβεύω = to entomb (*Ai.* 1063 σῶμα τυμβεῦσαι τάφῳ); or to bring as a funeral offering, *El.* 406 πατρὶ τυμβεῦσαι χοάς. Here it is intrans., = ἐν τύμβῳ εἶναι. Cp. σαλεύω, which means either (1) to put others on a σάλος,—to toss them: or (2) intrans., to be on a σάλος. Creon says, 'I immure her,—I do not kill her; she can either die, or live,—but in the tomb.'—**στέγη**, iron.: cp. *El.* 381 ζῶσα δ' ἐν κατηρεφεῖ | στέγῃ χθονὸς τῆσδ' ἐκτὸς ὑμνήσεις κακά, *i.e.* in a cave, or subterranean cell.

889 **ἁγνοί**: see on 775. His thought is: (1) she had warning: (2) no blood has been shed.—**τοὐπὶ τήνδε**, in what concerns her. In this phrase with the *acc.*, ἐπί more often means, 'so far as depends on one.' Cp. 1348 τά γ' εἰς θεούς.

890 **μετοικίας**, cp. 852.—**δ' οὖν**, 688.—**στερήσεται**, 637.

891 f. **ὦ τύμβος**, nom. for voc.: cp. 379.—**νυμφεῖον**: cp. 1205.—**κατασκαφής**: see on 774.—**ἀείφρουρος** = ᾗ ἀεὶ φρουρήσει με, not, ἣν ἐγὼ ἀεὶ φρουρήσω (like Aesch. *P. V.* 31 τήνδε φρουρήσεις πέτραν): cp. 886.

893 f. **ἀριθμὸν...πλεῖστον**: she thinks of Laïus, her father and mother, and her two brothers.—**ἐν νεκροῖς** with **δέδεκται**: the queen of the nether world has greeted them as they passed through the πολύξενοι πύλαι to Hades (*O. C.* 1569 f.). So Oedipus is led by Ἑρμῆς ὁ πομπὸς ἥ τε νερτέρα θεός (*ib.* 1548). As ἡ ἀφανὴς θεός she is associated with Hades (*ib.* 1556).

Φερσέφασσα has L's support here. That form occurs also in Eur. *Helen.* 175, but Περσέφασσα in Aesch. *Cho.* 490. The *Il.* and *Od.* have only Περσεφόνεια. Φερσεφόνεια occurs in *Hom. hymn.* 13. 2. Pindar uses Φερσεφόνα. Plato attests that, in his day, the popular form was Φερρέφαττα, which he explains as the goddess of wisdom, who enables men φερομένων

ἐφάπτεσθαι, to grasp changing phenomena. People were afraid to utter the name Φερσεφόνη (*Crat.* 404 C). Attic inscrr. of the 4th cent. B.C. give Περσεφόνη, Φερσεφόνη, Φερρέφαττα (Meisterhans pp. 36 ff.). MSS. have Φερσέφαττα (which should perh. be Φερρέφαττα) in Ar. *Ran.* 671, *Th.* 287. A vase ascribed to *c.* 435 B.C. gives ΠΕΡΣΩΦΑΤΑ (*sic*, Baumeister *Denkm.* p. 424). Welcker cites ΦΕΡΕΦΑΣΑ from an Agrigentine vase (*Götterl.* I. 393). We may infer that Soph., *c.* 440 B.C., might have used either Περσέφασσα or Φερσέφασσα. The testimony of our oldest and best MS., L, may therefore be allowed to turn the scale.

895 f. **κάκιστα**, as a law-breaker (cp. 59): **δή** with superl., see 58 n.—**μοῖραν...βίου**: cp. 461. **ἐξήκειν** of time, 'has elapsed,' as *Ph.* 199.

897 f. **ἐν ἐλπίσιν τρέφω** = ἐλπίζω. ἐν ἐλπίδι (or ἐλπίσιν) εἰμί was a common phrase. Cp. ἐν πόθῳ λαβεῖν τι (*O. C.* 1678).—**φίλη μὲν...προσφιλὴς δέ**: cp. 669 καλῶς μὲν...εὖ δέ, n.

899 **κασίγνητον κάρα.** Eteocles. She speaks first of those kinsfolk to whom she had rendered pious offices in the usual manner. Then she comes to him who is uppermost in her thoughts,—the brother whose case was different from that of the others. In v. 23 she spoke of the rumour that Eteocles had been duly buried. But nothing here implies her presence at his ἐκφορά. ἔλουσα κἀκόσμησα were acts preparatory to the πρόθεσις. The χοαί could be rendered afterwards. She loved both brothers (cp. on 523). If father and mother were named here, without any mention of Eteocles, the omission would suggest that from *him* she could expect no welcome,—a contradiction of her real feeling (515). Further, the brevity of this reference to Eteocles heightens the effect of what follows.

900 ff. **ὑμᾶς.** This play supposes Oedipus to have died at Thebes: see on 50.—**ἔλουσα κἀκόσμησα**: see nn. on *O. C.* 1602 f. λουτροῖς τέ νιν | ἐσθῆτί τ' ἐξήσκησαν ᾗ νομίζεται. Cp. below, 1201.—**χοάς**: cp. 431.—**περιστέλλουσα**: here, of sprinkling the dust and pouring the χοαί: cp. the general sense of the word in *Ai.* 1170 τάφον περιστελοῦντε. More oft. of laying out the dead (like κοσμεῖν here, and συγκαθαρμόζειν in *Ai.* 922): *Od.* 24. 292 οὐδέ ἑ μήτηρ | κλαῦσε περιστείλασα.—**δέμας**: 205.

904—920 Few problems of Greek Tragedy have been more discussed than the question whether these vv., or some of them, are spurious. Arist. (*Rhet.* 3. 19 § 9) quotes vv. 911, 912, and certainly had the whole passage in his text of Soph.

The interpolation, then, if such it be, must have been made soon after the poet's death; and has been imputed to his son Iophon (ὁ ψυχρός), or some other sorry poet; or to the actors. I confess that, after long thought, I cannot bring myself to believe that Soph. wrote 905—912: with which 904 and 913—920 are in organic unity, and must now stand or fall.

The main points (to my mind) are briefly these. (1) The general validity of the divine law, as asserted in 450—460, cannot be intelligibly reconciled with the limitation in vv. 905—907. (2) A still further limitation is involved in 911 f. She has buried her brother, not simply as such, but because, while he lived, he was an irreplaceable relative. Could she have hoped for the birth of another brother, she would not, then, have felt the duty to be so binding. (3) The composition of vv. 909—912 is unworthy of Sophocles.

904 **'τίμησα** (cp. 'φάνη, 457 n.), with **εὖ** (last word of v., as *O. C.* 642), I honoured thee rightly, **τοῖς φρονοῦσιν**, in the judgment of the wise; ethic dat. (25 n.): cp. 514.

906 **ἐτήκετο**, lay mouldering: Plat. *Tim.* 82 E ὅταν...τηκομενη σὰρξ ἀνάπαλιν εἰς τὰς φλέβας τὴν τηκεδόνα ἐξιῇ. So *tabum* of corpses, Verg. *Aen.* 8. 487.

907 **βίᾳ πολιτῶν.** This was Ismene's phrase (79). Antigone had believed that the city was on her side (509). But since the Chorus had seemed to fail in sympathy (838) she had regarded herself as ἄφιλος (876) in Thebes.

908 **πρὸς χάριν**: see on 30.

909 ff. Cp. Her. 3. 119, which clearly supplied, not merely the thought, but the form, of these verses:—ἀνὴρ μέν μοι ἂν ἄλλος γένοιτο, εἰ δαίμων ἐθέλοι, καὶ τέκνα ἄλλα, εἰ ταῦτα ἀποβάλοιμι· πατρὸς δὲ καὶ μητρὸς οὐκέτι μοι ζωόντων, ἀδελφεὸς ἂν ἄλλος οὐδενὶ τρόπῳ γένοιτο. Cp. Arist. *Rhet.* 3. 16 § 9.

Three points in these vv. are strange. (1) The gen. abs. **κατθανόντος**, for which a gen. has to be evolved from **πόσις** The gen. of that word was not in Attic use. The gen. κατθανόντος cannot be taken (as some wish) with ἄλλος, 'different from the dead' (!). (2) **ἀπ' ἄλλου φωτός.** Why is it assumed that the first husband died before, or with, his child? The two hypotheses of loss should have been kept separate. We wanted something like καὶ παῖς ἂν ἄλλος, παιδὸς ἐστερημένη. (3) **τοῦδ'** means the first husband's child, but is most awkward.

913 **ἐκπροτιμήσασ'**, 'having singled thee out for honour,' with ref. to the supposed cases in which she would *not* have

paid the burial rites. The double compound occurs only here,—as ἐξαφοράω only in *O. C.* 1648.

916 **διὰ χερῶν...λαβών**, *i.e.*, by forcible arrest, as though I were a criminal. Cp. *O. C.* 470 *δι' ὁσίων χειρῶν θιγών* (= 'with'), Aesch. *Suppl.* 193 (ἱκτηρίας) *ἔχουσαι διὰ χερῶν.*

917 **ἀνυμέναιον**: see on 814.

919 **ἀλλ'**: cp. on 810.—**πρὸς φίλων** with **ἔρημος** (not with *ἔρχομαι*), forsaken on the part of my friends. The sense of *πρός* in *Ph.* 1070 is similar, though there it goes with the verb; *ἦ καὶ πρὸς ὑμῶν ὧδ' ἔρημος, ὦ ξένοι,* | *λειφθήσομαι δή...;*

921 **δαιμόνων δίκην**, that which the gods recognise (451), as distinguished from the human *δίκη* (854) which she has offended.

922 ff. If the gods allow her to suffer for obeying them, is it not vain for her to invoke them?—**βλέπειν** *εἴς τινα* (for help), as *Ai.* 398, 514, *El.* 959.—**τίνα...ξυμμάχων**, what ally (of all conceivable allies)?—**ἐπεί γε δή**: cp. *Tr.* 484 *ἐπεί γε μὲν δή.* For the place of *δή*, cp. 726.—**τὴν δυσσέβειαν**, the repute of it; *El.* 968 *εὐσέβειαν ἐκ πατρὸς* | *θανόντος οἴσει*: Eur. *I. T.* 676 *καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι*: *Med.* 218 *δύσκλειαν ἐκτήσαντο καὶ ῥᾳθυμίαν*: *Ion* 600 *γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι.*

925 f. The gods are allowing her to perish. But it does not follow that they approve of her doom: for they are sometimes slow in punishing wrong (*O. C.* 1536). Hence the dilemma, introduced by **ἀλλ' οὖν** ('well then'). (1) If the gods approve of my doom, then, after suffering it, I shall become conscious (in the other world) that I have sinned. (2) But if they disapprove of it, and regard Creon as the sinner, then they will punish him at last. And I could wish him no sorer doom than mine.—**ἐν θεοῖς**: cp. 459.—**ξυγγνοῖμεν** = *συνειδείημεν.* Lys. or. 9 § 11 *συνέγνωσαν δὲ καὶ αὐτοὶ σφίσιν ὡς ἠδικηκότες*, 'became conscious that they had done wrong.'—**ἡμαρτηκότες** belongs more closely to the verb than does **παθόντες**: cp. Plat. *Phaed.* 70 A (*ἡ ψυχὴ*) *διασκεδασθεῖσα οἴχηται διαπτομένη.* For the tragic masc. plur., when a woman speaks of herself, cp. *El.* 399.

927 f. **οἵδε**, Creon: cp. 10.—**μὴ πλείω**, *i.e.* she will be content if they suffer *ἴσα*. She can imagine no worse fate. **καὶ** *δρῶσιν*, do on their part: *O. C.* 53 n.

929 f. **ἀνέμων-ῥιπαὶ ψυχῆς**, storm-gusts of the soul: both genitives are possessive: cp. 795 *βλεφάρων-ἵμερος...νύμφας.* *ψυχῆς* interprets the figurative sense; for *αὐταί* after *τῶν αὐτῶν* cp. n. on 155 ff. (*νέοχμος νεαραῖσι*).

931 f. **τούτων**, neut., causal gen. (*O. T.* 48). After **τήνδε**

γ', this is better than ταύτην would be: τοιγάρτοι (whether with καί or with νιν) would be unpleasing.—κλαύμαθ': cp. 754: so *Ph.* 1260 ἐκτὸς κλαυμάτων.—ὕπερ = ἕνεκα (*O. T.* 165 n.). οἴμοι follows, but the change of person excuses the breach of synapheia: so *O. C.* 139 τὸ φατιζόμενον is followed by ἰώ, and *ib.* 143 πρέσβυς by οὐ.

933 f. This threat (to the guards) 'has come very near to death,' *i.e.*, 'portends imminent death for me.'

935 f. Said by Creon, clearly—not by the Chorus. 'I can give thee no encouragement (οὐδέν adv.) to hope that the doom is not to be ratified on this wise' (*i.e.*, by death). μὴ οὐ, not μή, on account of οὐδέν (443 n.).—κατακυροῦσθαι, 'is not thus to be fulfilled,' pres. denoting what is to be; *Ph.* 113 αἱρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα.—ταύτῃ (722) combined with τάδε: cp. 39.

938 θεοὶ προγενεῖς, ancestral, not merely as protectors of the race, but also as progenitors. She thinks esp. of Ares and Aphrodite, the parents of Harmonia, wife of Cadmus: Aesch. *Theb.* 135 σύ τ', Ἄρης, πόλιν Κάδμου ἐπώνυμον | φύλαξαι κήδεσαί τ' ἐναργῶς. | καὶ Κύπρις, ἅτ' εἶ γένους προμάτωρ, | ἄλευσον. Dionysus, the son of 'Cadmean' Semele (1115), is another of the deities meant. προγενής, born before one, a poet. word, unfamiliar to good Attic prose, but used by Aristotle and later writers, usu. in comparat. (as οἱ προγενέστεροι, 'those who have gone before us'): so οἱ μεταγενέστεροι.

939 δή = ἤδη (*O. T.* 968), as in καὶ δή.—κοὐκέτι μέλλω, and am no longer (merely) about to be led away: cp. *O. C.* 1074 ἔρδουσ' ἢ μέλλουσιν; *Ph.* 1255 κἀμέ τοι | ταὐτὸν τόδ' ὄψει δρῶντα κοὐ μέλλοντ' ἔτι.

940 οἱ κοιρανίδαι, the Theban εὐπατρίδαι of the Chorus: see on 843. The nom. with art., instead of voc., = '*ye who are* princes of Thebes,' and so brings out the implied reproach to their apathy. This constr. usu. has a somewhat peremptory tone, as Plat. *Symp.* 218 B οἱ δὲ οἰκέται...πύλας...τοῖς ὠσὶν ἐπίθεσθε. It is different when a voc. precedes the art. and partic., as Ar. *Av.* 30 ὦνδρες οἱ παρόντες ἐν λόγῳ: cp. on 100 f.

941 βασιλειδᾶν, *i.e.*, of the race of the Labdacidae. This correction of βασιλίδα is certain. In adding the patronymic suffix ιδᾱ to a stem in ευ (βασιλευ), the υ is dropped, as in the gen. plur. (βασιλέ-ων): hence βασιλε-ίδης, βασιλείδης: cp. Πηλείδης.—μούνην, ignoring Ismene; not in bitterness (cp. on 559), but because she feels that, in spirit at least, she herself is indeed the last of the race. It is otherwise when Oed. speaks

of his daughters as his only children (*O. C.* 895); and when Electra says that she is ἄνευ τοκέων (187),—since Clytaemnestra is a μήτηρ ἀμήτωρ (1154).

943 εὐσεβίαν. Epic and lyric poetry could substitute -ια for -εια in fem. nouns from adjectives in -ης: so *O. C.* 1043 προμηθίας: Pind. *P.* 12. 4 εὐμενίᾳ: Aesch. *Eum.* 534 δυσσεβίας: Eur. *H. F.* 696 εὐγενίας.—σεβίσασα, of respecting a law or custom: so *O. C.* 636, *Ai.* 713 (θέσμια...σέβων).

944—987 *Fourth stasimon.* 1*st strophe* 944—954 = 1*st antistrophe* 955—965. 2*nd str.* 966—976 = 2*nd antistr.* 977—987. *Logaoedic and choreic.*

As Antigone spoke the verses ending at 943, *the guards were in the act of leading her forth. The choral ode may have begun before she had vanished; but she is not to be conceived as still present when she is apostrophised* (949, 987).

A princess is about to be immured in a rocky cell. The Chorus remember three other royal persons who have suffered a like fate—Danaë, Lycurgus and Cleopatra. The only points which these cases have in common with Antigone's are the facts of noble birth and cruel imprisonment.

All four cases illustrate the same general truth—no mortal can resist fate. Danaë and Cleopatra were innocent; Lycurgus was guilty. But the Chorus do not mean to suggest Antigone's guilt or innocence; still less, to foreshadow the punishment of Creon. On this side, the ode is neutral, purely a free lyric treatment of the examples. Such neutrality suits the moment before the beginning of the περιπέτεια. *Teiresias is soon to come.*

944 f. Acrisius, the father of Danaë, was king of Argos. The oracle at Delphi told him that he was to be slain by his daughter's son. He therefore immured the maiden in a chamber built for that purpose within the precincts of his house at Argos. Here Zeus visited her in the golden rain; she bore Perseus; and Acrisius sent mother and child adrift on the Aegean in a chest; but Zeus heard her prayer, and brought them safely to the island of Seriphus. Both Soph. and Eur. wrote a Δανάη: Soph. wrote also an Ἀκρίσιος.

καὶ Δανάας δέμας ἔτλα ἀλλάξαι οὐράνιον φῶς, 'Danaë in her beauty endured to change the light of day': note the bold order of words, and cp. *Ph.* 598 f. (τίνος...πράγματος). ἔτλα καί is a Homeric echo, from *Il.* 5. 382 ff.—δέμας in periphrasis (*Tr.* 908) here suggests her youthful beauty.—ἀλλάξαι οὐρ. φῶς ἐν χαλκοδ. αὐλαῖς, 'to give up light, (so as to be) in a prison,'

i.e. to *exchange* the light *for* the darkness of a prison. ἀλλάσσω τί τινος can mean either to give, or to take, one thing in exchange for another.

χαλκοδέτοις αὐλαῖς, 'a brass-bound dwelling': poet. pl. for sing., like δώματα, etc.: cp. 785. Pherecydes (*ap.* schol. Apoll. Rhod. 4. 1091) describes it as 'a brazen chamber (θάλαμον... χαλκοῦν) made under ground, in the court-yard (αὐλή) of his house.' Paus. (2. 23. 7) says that he saw at Argos καταγέων οἰκοδόμημα, ἐπ' αὐτῷ δὲ ἦν ὁ χαλκοῦς θάλαμος (made by Acrisius), *i.e.* the θάλαμος itself was above ground. It is very probable that the epithet χαλκοῦς originally came into the story through a reminiscence of a tomb (like the 'treasury of Atreus' at Mycenae), to the walls of which bronze plates had been nailed.

946 τυμβήρει: cp. on 255.—κατεζεύχθη: was brought under the yoke, *i.e.*, was strictly confined. Her. 8. 22 εἰ...ὑπ' ἀναγκαίης μέζονος κατέζευχθε ἢ ὥστε ἀπίστασθαι, if ye are in the bondage of a control too severe, etc. Cp. ζεύχθη, 955.

948 ff. τίμιος, *sc.* ἦν: cp. 834.—ταμιεύεσκε, 'she had in keeping,' as a precious charge. Cp. Aesch. *Eum.* 660 τίκτει δ' ὁ θρώσκων: ἡ δ' (the mother) ἅπερ ξένῳ ξένη | ἔσωσεν ἔρνος. The iterative form occurs in only three other places of trag.: 963: Aesch. *Pers.* 656 ἔσκεν, Aesch. fr. 305 κλαίεσκον.—χρυσορύτους, for metre's sake, like *Ai.* 134 ἀμφιρύτου: ρρ regularly follows a simple vowel, but ρ a diphthong (*O. C.* 469).—A bowl (κρατήρ) from Caere, of the 5th cent. B.C., shows the golden rain descending on Danaë; she is sitting on the bed in her chamber, and preparing to retire to rest. A second scene, on the same bowl, represents the moment when she is about to be placed, where Simonides imagines her, λάρνακι ἐν δαιδαλέᾳ.

951 ἁ μοιριδία τις κ.τ.λ. The peculiar place of τις makes it really equiv. to a parenthetic thought: 'the power of fate (whatever it may be) is a dread power.'

952 f. οὔτ'...ὄλβος: wealth cannot buy off fate; arms cannot vanquish it; walls cannot keep it out; flight beyond sea cannot elude it.—Bacchylides fr. 36 θνατοῖσι δ' οὐκ αὐθαίρετοι | οὔτ' ὄλβος οὔτ' ἄκαμπτος Ἄρης οὔτε παμφθέρσης στάσις, | ἀλλ' ἐπιχρίμπτει νέφος ἄλλοτ' ἐπ' ἄλλαν | γαῖαν ἁ πάνδωρος αἶσα.—πύργος, city-walls, with their towers (*O. T.* 56).—οὔτ'...οὔτ', followed by οὐ...οὐχ: so even when only one οὔτε has been used, 249 n.

955 f. ζεύχθη, was brought under the yoke. As κατεζεύχθη

in 946 better suited the sense, 'was strictly confined,' so here the simple ζεύχθη better suggests the idea, 'was tamed by imprisonment.'—ὀξύχολος κ.τ.λ. = ὁ Δρύαντος ὀξύχολος παῖς: the adj. is epithet, not predicate. Verg. *Aen.* 3. 13 Terra procul vastis colitur Mavortia campis, | Thraces arant, *acri* quondam regnata Lycurgo.

The Ἠδωνοί, or Ἠδῶνες (Thuc. 2. 99), occupied in historical times the part of Thrace E. of the Strymon and W. of the Nestus. In earlier times they had dwelt further west, but had been driven eastward by the Macedonian conquest of Mygdonia.

Dionysus, when he came from Asia with his new rites, was opposed by Lycurgus in Thrace, as by Pentheus at Thebes, cp. *Il.* 6. 130.

κερτομίοις ὀργαῖς, causal dat. with ζεύχθη: 'was subjugated by reason of the bursts of fury in which he reviled Dionysus.' For the dat., cp. 391, 691: *El.* 838 χρυσοδέτοις ἕρκεσι κρυφθέντα γυναικῶν, (Amphiaraus) buried alive, by reason of a woman's golden snares. The idea of κερτόμιος is mockery, or bitter jest: cp. *Ph.* 1235 κερτομῶν λέγεις τάδε; with the answer, εἰ κερτόμησίς ἐστι τἀληθῆ λέγειν. The word is illustrated by the whole scene in which Pentheus mocks and taunts Dionysus (Eur. *Bacch.* 451—514).

957 ἐκ Διονύσου, 'by command of Dionysus' (*O. C.* 67 n.). Lycurgus, driven mad by Dionysus, did many violent deeds, until at last the Edonians were commanded by an oracle to imprison him in a cave on Mount Pangaeus (Apollod. 3. 5. 1). He was afterwards torn asunder by wild horses (*ib.*), or devoured by panthers (Hyginus *Fab.* 132).—πετρώδει...δεσμῷ, 'in rocky prison,' the cave.

959 f. οὕτω, *i.e.*, under the discipline of the rocky prison.—ἀνθηρόν, bursting into flower, hence, fig., exuberant, or at its height: cp. Plat. *Polit.* 310 D πέφυκεν ἀνδρία...κατὰ μὲν ἀρχὰς ἀκμάζειν ῥώμῃ, τελευτῶσα δὲ ἐξανθεῖν παντάπασι μανίαις: Aesch. *Pers.* 821 ὕβρις...ἐξανθοῦσ'. So oft. ἄνθος = ἀκμή, as *Tr.* 998 τόδ' ἀκήλητον | μανίας ἄνθος.—ἀποστάζει = ἀπορρεῖ 'trickles away,' so 'gradually passes off.' The fig. use of ἀνθεῖν being so familiar, the change of metaphor in ἀποστάζει would hardly be felt.

960 ff. ἐπέγνω τὸν θεόν, μανίαις ψαύων (αὐτοῦ) ἐν κ. γλώσσαις: 'he came to know the god, when in madness he assailed him with taunts.' He had mistaken Dionysus for an effeminate mortal (see on 955 f.). Cp. *Od.* 24. 216 πατρὸς πειρήσομαι... |

αἴ κέ μ' ἐπιγνώῃ (recognise). *ψαύω* nowhere else takes an acc. in class. Greek (see on 546, 859), and it is unnecessary to regard this passage as a solitary example. Poetry, esp. lyric, allowed occasional boldness, and even harshness in the arrangement of words (cp. 944: *O. T.* 1251 n.: *O. C.* 1428).—**μανίαις**, modal (rather than causal) dat.—**ψαύων** like *καθαπτόμενος* (*ἀντιβίοις ἐπέεσσι*, *Od.* 18. 415), but also suggesting profanation, —*ἀθίκτου θιγγάνων*.—**ἐν** = 'with' (764 n.).—**γλώσσαις**, a bold use of the plur., due to the fact that the sing., with an adj., could so easily be fig., *e.g.* *κακὴ γλῶσσα* = 'slander': so *κερτόμιοι γλῶσσαι* = 'taunts.'

963 f. **παύεσκε**: see on 950.—**ἐνθέους γυναῖκας**: the Maenads attendant on Dionysus, cp. 1128, 1150, *O. T.* 212, *O. C.* 680.—**εὔιον...πῦρ**, the torches which the Bacchanals swing while they raise the cry *εὐοῖ*. In *O. T.* 211 the god himself is *εὔιος*. Cp. Eur. *Bacch.* 307 (Dionysus by night on Parnassus) *πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα*.

965 **Μούσας.** An interesting illustration is afforded by a sarcophagus in Baumeister's *Denkmaeler*, p. 837. In the centre of the group is the raging Lycurgus, with uplifted axe, about to slay the Dionysiac nymph Ambrosia, who cowers at his feet. A Fury is on each side of him, urging him on. To the right is Dionysus,—about to save the nymph by changing her into a vine; and behind him stand his followers. At the extreme left are three Muses—Urania, with globe; Clio, with roll; Euterpè, prob. with flutes.

966 Cleopatra is the third example. Her father was the wind-god, Boreas: her mother, the Athenian Oreithyia, whom he carried off to his wild home in Thrace. Cleopatra married Phineus, king of the Thracian Salmydessus, on the w. coast of the Euxine, not far from the entrance to the Bosporus. She bore him two sons. He afterwards put her away, and imprisoned her. Phineus then married Eidothea, sister of Cadmus. Eidothea put out the eyes of Cleopatra's two sons, and caused them also to be imprisoned.

It is the fate of Cleopatra herself which Soph. means to compare with Antigone's: this is plain from 986. The fate of the sons is made so prominent only because nothing else could give us so strong a sense of the savage hatred which pursued the mother.

Soph. supposes the outline of the story to be familiar. Cleopatra has already been divorced and imprisoned. The

poet chooses the moment at which Cleopatra's sons are being blinded by Eidothea, with the sharp shuttle in her blood-stained hands. Ares, the god of cruel bloodshed, beholds with joy a deed so worthy of his Thracian realm.

The name of Cleopatra (like that of Capaneus, 133) is not mentioned. Two strophes are given to this theme, partly, perh., as having an Attic interest (982). Soph. wrote two plays called Φινεύς. We know only that Cleopatra's sons were there called Ὄαρθος (? Παρθένιος H. Weil) and Κράμβος: and that the subsequent blindness of Phineus was represented as a punishment of his cruelty (schol. Apoll. Rhod. 2. 178). Eidothea was mentioned by Soph. in his Τυμπανισταί (schol. on 980),—a play which perh. concerned the Dionysiac worship, since the τύμπανον (kettle-drum) was used in his ὄργια as well as in those of Cybelè. Another version called her Idaea, daughter of Dardanus.

παρὰ δὲ Κυανεᾶν πελάγει δ. ἁλός, 'by the waters of the Dark Rocks, the waters of the two-fold sea.' For the double possessive gen., cp. 795, 929. πελάγει...ἁλός, as Eur. *Tro.* 88 πέλαγος Αἰγαίας ἁλός, the Homeric ἁλὸς ἐν πελάγεσσιν, etc. The rocky islets on the N. side of the entrance from the Euxine to the Bosporus were regularly called Κυάνεαι simply (without νῆσοι or πέτραι, Her. 4. 85). L's **πετρῶν** is a gloss.

My correction, **πελάγει**, removes the difficulty (insuperable, to my mind) of **παρά** with the genitive here. Those who read κυανεᾶν σπιλάδων, or κυανέων πελαγέων, are forced to take παρά as = '*extending from* the dark rocks (etc.) are the coasts.' But such a use is wholly unparalleled. As to 1123, see n. there. The corruption of **πελάγει** into πελαγέων naturally followed that of **Κυανεᾶν** into κυανέων.

967 f. **ἀκταὶ Βοσπόριαι**, *sc.* εἰσί (cp. 948 n.). The Κυάνεαι are at the point where the coast of the Bosporus joins the western coast of the Euxine. The city Salmydessus stood just S. of the promontory of Thynias, about 60 miles N.W. of the entrance of the Bosporus, near the modern Midjeh. The name Salmydessus was given also to the tract of coast extending S. of the town.—After **Θρηκῶν** a cretic has been lost (= -τον γονάν in 980). Boeckh supplies it with **ἄξενος**, which is at least simple and fitting. Cp. Aesch. *P. V.* 726 τραχεῖα πόντου Σαλμυδησσία γνάθος | ἐχθρόξενος ναύταισι, μητρυιὰ νεῶν. Schütz, referring to the schol. on 969, πέλαγος δέ ἐστι δυσχείμερον **περὶ** Θρᾴκην, proposes δύσχιμος ('dangerous'), a word

used by Aesch. and Eur., though not by Soph. But the want of a verb is somewhat awkward. Can the missing word be κλῄζεται? (Cp. *O. T.* 1451 n.: and for the sing., below, 1133.) —The MS. ἠδ' cannot be right. A short syll. is required (=the last syll. of ἔχοντες in 980). Either Βοσπόριαι καὶ ὁ or Βοσπόριαί θ' ὅ τε would be possible.

970 ἀγχίπολις Ἄρης. Ares is 'neighbour to the city' of Salmydessus because his home is in Thrace (*Il.* 13. 301, etc.). There may also be a special reference to some local shrine. 'He saw the wound dealt': *i.e.*, it was a deed such as he loves to see.

971 ff. Φινεΐδαις, 'on the sons of Phineus,' dat. of interest, with τυφλωθέν.—ἀρατόν, accursed, bringing a curse on the authors of the wound. In his dramatic treatment of the story, Soph. had connected this blinding of the sons with the blindness which the gods afterwards inflicted on Phineus himself (schol. Apoll. Rhod. 2. 178).—ἕλκος τυφλωθέν. τυφλοῦν ἕλκος = to *inflict* a *blinding* wound. Cp. *Ai.* 55 ἔκειρε...φόνον, he *dealt* death *by hewing down.* Eur. *Suppl.* 1205 τρώσῃς φόνον (wherever) thou *dealest* the *death*-wound. Verg. *Aen.* 11. 82 caeso *sparsuros* sanguine *flammam* (caedere sanguinem = to *shed* blood *by cutting*). In such pregnant idioms the special verb = a general verb *plus* the partic. of the special verb used instrumentally: *e.g.* τυφλῶ ἕλκος = ποιῶ ἕλκος τυφλῶν.—ἐξ here = ὑπό of the direct agent: for, as κερκίδων indicates, she did it with her own hand. Distinguish ἐκ Διονύσου in 957 (by his order).

974 ἀλαὸν...κύκλοις, sightless *for* the orbs, *i.e.* making them sightless. Cp. Pind. *O.* 1. 26 καθαροῦ λέβητος, the purifying cauldron.—ἀλαστόροισιν. The form ἀλάστορος was used by Aesch. as = ἀλάστωρ (fr. 87 πρευμενὴς ἀ., fr. 286 μέγαν ἀ.). The blind orbs are ἀλάστοροι, 'avenging spirits,' in the sense that they mutely appeal to the gods for vengeance.

975 ἀραχθέντων, 'smitten.' So ἀράσσω is used of Oed. striking his eyes with the περόναι (*O. T.* 1276).—ὑπό with dat. of the instrument, as in the epic ὑπὸ χερσὶ δαμῆναι, *O. T.* 202 ὑπὸ σῷ φθίσον κεραυνῷ.

976 κερκίδων, poet. plur. for sing., like βωμοί, σκῆπτρα, etc. —The κερκίς (κρέκω, to strike the web in weaving) was 'like a large netting needle' (Rich *s.v. radius*), 'rather longer than the breadth of the web.' It was used for two purposes. (1) As a rod with which to strike the threads of the woof, in order to condense them. The flat blade called σπάθη was a

later substitute. In the modern loom this is done by the moveable bar called the 'batten.' (2) As a shuttle, *i.e.*, an instrument for shooting the threads of the woof (*κρόκη*) from one side of the loom to the other, between the threads of the warp (*στήμων*). In the East weavers sometimes use a long reed for both these purposes. Eur. *Tro.* 198 *οὐκ Ἰδαίοις ἱστοῖς κερκίδα* | *δινεύουσ' ἐξαλλάξω* ('no more, at the loom, will I send the shuttle flying across the warp').—Cp. Eur. *Hec.* 1170, where the women blind Polymestor with their brooches (*πόρπαι* = *περόναι*); and *O. T.* 1269 n.

977 f. **κατά** in tmesis, as *O. T.* 1198, *O. C.* 1689, etc.—*κατατακόμενοι*, 'pining away,' alludes to their imprisonment; cp. schol. on 980 *τυφλώσασα τοὺς Κλεοπάτρας παῖδας ἐν τάφῳ καθεῖρξεν.*—**μέλεοι μελέαν**: cp. 156: *O. T.* 479.

980 **ματρὸς ἔχοντες ἀν. γονάν**, having their origin from an unhappily-married mother. The epithet is made to agree with **γονάν**, not with **ματρός**, as in 793, *νεῖκος-ἀνδρῶν ξύναιμον*: *i.e.*, *μητρὸς-γονή*, mother-source, forms one notion. For *γονὰς ἔχειν* cp. *O. C.* 972 *ὃς οὔτε βλάστας πω γενεθλίους πατρός*, | *οὐ μητρὸς εἶχον.* For **ἀνύμφ.**, cp. Eur. *Tr.* 144 *ἄλοχοι μέλεαι...καὶ δύσνυμφοι*: *Hipp.* 757 *κακονυμφοτάταν ὄνασιν* ('to bless her with a marriage most unblest').

981 f. **σπέρμα**, acc. of respect; *Od.* 15. 267 *ἐξ Ἰθάκης γένος εἰμί.*—**ἀρχαιογ.**: *Ai.* 202 *γενεᾶς χθονίων ἀπ' Ἐρεχθειδῶν.*—**ἄντασ' Ἐρ.**, 'attained unto them,' 'could trace her lineage to them,'—her mother Oreithyia being the daughter of Erechtheus.

983 **τηλεπόροις**, merely poet. for 'distant'; lit., to which it is a far journey. Boreas carried Oreithyia to a region of Thrace which the poets called 'Sarpêdon' (we see the association with *ἁρπάζω*)—not, seemingly, the promontory called 'Sarpedonion,' on the s. coast, but in the wilds of Haemus. It is of this that Soph. is thinking here. Oreithyia bore two sons to Boreas, Calais and Zetes; and, besides Cleopatra, another daughter, Chionè.

985 **ἅμιππος**, swift as horses. Cp. *O. T.* 466 *ἀελλάδων* | *ἵππων*, 'storm-swift steeds.' In prose *ἅμιπποι* = foot-soldiers who, in the Boeotian army, were sometimes told off to run alongside the cavalry (Thuc. 5. 57, Xen. *H.* 7. 5. 23). Cp. Theogn. 715 *ὠκύτερος δ' εἴησθα πόδας ταχεῶν Ἁρπυιῶν* | *καὶ παίδων Βορέω.*—**ὀρθόποδος**, 'steep.' *ὀρθόπους*, 'erect upon one's feet,' seems to be here merely a poet. equiv. (suggested by metrical convenience) for *ὄρθιος*. This was the more natural, since *πούς*, *κνήμη*, etc., were so oft. said of mountains.

986 f. κἀπ' ἐκείνᾳ...ἔσχον = καὶ ἐκείνῃ ἐπέσχον, 'bore hard on her too,' from the intrans. ἐπέχω as = 'to direct (one's course) against a person,' 'to attack him': cp. *Od.* 19. 71 τί μοι ὧδ' ἐπέχεις κεκοτηότι θυμῷ; ('assail me'): *ib.* 22. 75 ἐπ' αὐτῷ πάντες ἔχωμεν ('let us all have at him').—μακραίωνες: Aesch. *Eum.* 172 παλαιγενεῖς...Μοίρας.

988—1114 *Fifth* ἐπεισόδιον. *Enter Teiresias led by a boy. He denounces the divine wrath. Creon, terror-stricken, hastens to bury Polyneices and to release Antigone.*

988 f. ἄνακτες: cp. 843, 940.—δύ' ἐξ ἑνὸς βλ., two seeing by the agency of one (ἐκ as in 973): cp. *O. C.* 33 τῆς ὑπέρ τ' ἐμοῦ | αὑτῆς θ' ὁρώσης. The words would usu. mean, 'two seeing, where only one saw formerly.' Cp. *O. C.* 1764, where the regular sense of πράσσειν καλῶς, 'to fare well,' has not hindered the poet from using it as = 'to do rightly.'

990 αὕτη κ., 'the blind have this kind of walking appointed for them,'—viz., walking with the help of a guide. αὕτη κ. = αὕτη ἡ κ. (*O. C.* 471). We do not need the art. ἡ with ἐκ, because πέλει = not simply 'is,' but, 'is possible.' Cp. *O. C.* 848 οὔκουν ποτ' ἐκ τούτοιν γε μὴ σκήπτροιν ἔτι | ὁδοιπορήσῃς.

991 τί δ' ἔστιν: cp. 20 n.

993 f. οὔκουν...γε: cp. 321 n.—δι' ὀρθῆς, *sc.* ὁδοῦ, 'aright.' A rare instance of the fem. adj. in such a phrase with διά, which regularly takes a subst. (742 n.); but it follows the analogy of the freq. phrases with ἐκ, as ἐξ εὐθείας: *Tr.* 395 ἐκ ταχείας, 727 ἐξ ἑκουσίας: Thuc. 3. 92 ἐκ καινῆς: Her. 5. 116 ἐκ νέης, 6. 85 ἐξ ὑστέρης, 8. 6 ἐκ τῆς ἀντίης, etc.—ἐναυκλήρεις, 'thou didst once steer.' The seer hopes, indeed, that the mischief can still be repaired (1025 ff.), but he thinks that Creon has made a disastrous mistake (1015). He could hardly say, then, δι' ὀρθῆς...ναυκληρεῖς. Creon has only just become king; but he had formerly been regent for some years (cp. *O. T.* 1418). Aesch. has the verb in this fig. sense (*Th.* 652). Cp. 167 ὤρθου: *O. T.* 104 ἀπευθύνειν: *ib.* 923 κυβερνήτην.

995 πεπονθὼς ὀνήσιμα, ἔχω μαρτυρεῖν (πεπονθέναι). We could say, μαρτυρῶ σοι εὐεργετήσαντι (like σύνοιδα): but less well, μαρτυρῶ εὖ πεπονθώς. Cp. *O. C.* 1128 εἰδὼς δ' ἀμύνω τοῖσδε τοῖς λόγοις τάδε, with like emphasis on the partic., 'I have felt these benefits which I thus requite.'

996 φρόνει βεβώς, 'bethink thee that thou art placed on fate's fine edge.' *O. C.* 1358 ἐν πόνῳ | ...βεβηκώς, n. *Il.* 10.

173 νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἵσταται ἀκμῆς, | ἢ μάλα λυγρὸς ὄλεθρος Ἀχαιοῖς, ἠὲ βιῶναι. Eur. *H. F.* 630 ὧδ' ἔβητ' ἐπὶ ξυροῦ; *Helen.* 897 ἐπ' ἀκμῆς εἰμὶ κατθανόντ' ἰδεῖν.—τύχης, interpreting ξυροῦ, adds dignity and solemnity to the phrase.

997 ὡς, exclamatory. *El.* 1112 τί δ' ἔστιν, ὦ ξέν'; ὥς μ' ὑπέρχεται φόβος.

999 f. θᾶκον. Paus. (9. 16. 1) saw at Thebes, near the temple of Zeus Ammon, οἰωνοσκοπεῖον...Τειρεσίου καλούμενον. Near it was a shrine of Τύχη.—λιμήν, a place to which the birds came: schol. ὅρμος καὶ ἕδρα, ὅπου πάντα τὰ ὄρνεα προσέρχονται. Cp. Eur. *Or.* 1077 καὶ δῶμα πατρὸς καὶ μέγας πλούτου λιμήν ('receptacle'): Aesch. applied the same phrase to Persia (*Pers.* 250). Omens were taken, not only from the flight of birds, but also from the positions in which they settled,—from their sounds,—and from their mode of feeding. The λιμήν means a place to which they were lured by food, so that their συνεδρίαι (Aesch. *P. V.* 492), and the other signs, could be noted.

1001 ff. κακῷ, ill-omened (*O. C.* 1433).—οἴστρῳ, 'gad-fly': then fig., 'rage,' a word which often suggests divine stimulation: as Heracles asks, ποῦ δ' οἶστρος ἡμᾶς ἔλαβε; (Eur. *H. F.* 1144).—κλάζοντας, since φθόγγον ὀρνίθων = ὄρνιθας φθεγγομένους: *Il.* 17. 755 τῶν δ' ὥστε ψαρῶν νέφος ἔρχεται ἠὲ κολοιῶν | οὖλον κεκλήγοντες: *Od.* 12. 181 ἀλλ' ὅτε τόσσον ἀπῆν (*sc.* ἡ νηῦς) ὅσσον τε γέγωνε βοήσας, | ῥίμφα διώκοντες.—βεβαρβαρωμένῳ, 'in a strange jargon.' To the seer, the voices of birds were usually εὔσημοι (1021). Conversely the sound of a strange language is likened to the twittering of birds: Her. 2. 57 ἕως δὲ ἐβαρβάριζε (ἡ γυνή), ὄρνιθος τρόπον ἐδόκεέ σφι φθέγγεσθαι. Aesch. used χελιδονίζειν as = βαρβαρίζειν (fr. 440, cp. *Ag.* 1050).

1003 ἐν χηλαῖσιν, 'with their talons': 764 n.—φοναῖς, an adverbial dat. of manner, 'murderously,' 'bloodily.' Cp. *O. C.* 1318 εὔχεται κατασκαφῇ | Καπανεὺς τὸ Θήβης ἄστυ δῃώσειν πυρί, where the first dat. is one of manner, like φοναῖς here, and the second (instrumental) answers to ἐν χηλαῖσιν. Elsewhere the Attic use of the subst. is limited to the phrase ἐν φοναῖς (696 n.).

1005 The feuds and friendships of birds (ἔχθραι τε καὶ στέργηθρα Aesch. *P. V.* 492) were among the signs noted by augurs. In this case there was a vague omen of bloodshed (φοναῖς), but no clear sign. The seer now sought further light by another mode of divination.—ἐμπύρων, *sc.* ἱερῶν, burnt-

sacrifice; where the omen was given by the manner in which the fire dealt with the offering. Eur. *Suppl.* 155 μάντεις δ' ἐπῆλθες, ἐμπύρων τ' εἶδες φλόγα; *Phoen.* 954 ἐμπύρῳ χρῆται τέχνῃ. This was ἡ δι' ἐμπύρων μαντεία, *ignispicium*, while ἱεροσκοπία = *haruspicina*, divination by inspecting entrails.—ἐγευόμην, 'proceeded to make trial of': *Tr.* 1101 μόχθων μυρίων ἐγευσάμην: Plat. *Rep.* 475 C παντὸς μαθήματος γεύεσθαι.

1006 παμφλέκτοισι, 'fully kindled.' Fuel was placed around the offerings on the altar, and ignited at several points. The epithet marks that the failure of the rite was not due to any negligence.—θυμάτων. The offering consisted of thigh-bones cut from a sheep (or ox), with some of the flesh adhering to them, and wrapped round with a double covering of fat. On the top of these thigh-bones were laid parts of the victim's intestines (σπλάγχνα), including the gall-bladder (χολή).

1007 Ἥφαιστος = πῦρ (n. on 120 ff.). It was a good sign if the fire at once seized on the offering, and blazed up in clear flames (Apoll. Rhod. 1. 436 σέλας... | πάντοσε λαμπόμενον θυέων ἄπο). It was a bad sign, if the fire was smothered in smoke, or played feebly around the flesh without consuming it.

1008 f. The fat wrapped about the thigh-bones ought to have caught fire, when the flesh on the bones would have been burned, and the bones themselves calcined. But here there was no flame; the kindled fuel lay in smouldering embers (σποδός). The heat caused a fatty moisture to exude from the covering of the thigh-bones. Trickling forth on the embers, this moisture emitted smoke, and sputtered as it threw particles of the fat upwards. The gall-bladder, too, which lay on the top of the thigh-bones, instead of catching fire, was gradually inflated by the heat, till it burst, scattering the gall into the air. And now the melting of the fat which covered the thigh-bones had gone so far that it was no longer a covering, but merely a liquid that was streaming off them, while they themselves were left naked and intact. So utterly had the gods refused the offering.

μυδῶσα: cp. 410: *O. T.* 1278 φόνου μυδῶσας σταγόνας.—κηκὶς μηρίων, a moisture exuding from the thighs. For μηρία see on 1011. Cp. Aesch. *Cho.* 268 ἐν κηκῖδι πισσήρει φλογός, pitchy ooze of flame, *i.e.*, the funeral-fire of pine-wood from which pitch oozes. We might perh. join μηρίων ἐτήκετο, 'was distilled from them': but the other constr. is simpler, and τήκεσθαί τινος is not found elsewhere.—ἐτήκετο here = 'exuded': it goes

with ἐπὶ σποδῷ (the embers of the fuel placed around the offering).—ἀνέπτυε, 'sputtered,' as particles of the fat crackled and were tossed upward on contact with the smouldering fire.

1010 χολαί. Arist. always uses the sing. χολή for the gall-bladder. In Plat. *Tim.* 82 E χολάς = 'kinds of bile,' the χολῆς εἴδη of 83 C. Here there was metrical motive (διεσπείροντο) for the plur., which denotes not merely the gall-bladder, but also the gall dispersed from it. The gall-bladder, and the lobe of the liver, afforded omens by colour and form in ἱεροσκοπία (1005 n.): Aesch. *P. V.* 495 χολῆς λοβοῦ τε ποικίλην εὐμορφίαν: cp. Eur. *El.* 827 ff. But here, in ἔμπυρα, the χολή was simply a part of the burnt-offering,—added to the μηρία, because otherwise associated with divination.

καταρρυεῖς, 'running down,' 'dripping,' with the fat which was melting off them. This use of the adj. is parallel with a frequent use of the verb, as Eur. *Tro.* 15 θεῶν ἀνάκτορα | φόνῳ καταρρεῖ: *Il.* 8. 65 ῥέε δ' αἵματι γαῖα: Eur. *Bacch.* 142 ῥεῖ δὲ γάλακτι πέδον, etc.

1011 μηροί = μηρίων in 1008,—thigh-bones, with some flesh on them. μηρός is the ordinary word for 'thigh.' μηρία was the sacrificial word, denoting thigh-bones, with so much flesh as the sacrificer chose to leave upon them. The tendency to give the gods more bone than meat is noticed by Hes. *Th.* 556 (where men offer ὀστέα λευκά to the gods),—as it is implied in the story there told, of Prometheus giving the worst parts of the ox to Zeus, and keeping the best for men. Since the bone was an essential part of the offering, μηρία cannot be merely, 'slices cut from the thighs.'—καλυπτῆς ἐξέκειντο πιμελῆς, 'lay bared of the fat that had been wrapped round them.' The fat (soft fat as opp. to στέαρ) was laid in a double layer round the μηρία. The adj. καλυπτῆς is passive. ἐκκεῖσθαι 'to lie outside of.'

1012 f. τοιαῦτα, adverbially with φθίνοντα: cp. 848 οἷα n. —ὀργίων μαντεύματα, 'oracles derived from rites,'—the predictions which he could have made if the rites had given him a sign. They gave none; and so his hopes of reading the future came to nought (φθίνοντα: cp. *O. T.* 906 φθίνοντα... | θέσφατα). Cp. *Tr.* 765 (where Heracles offers burnt sacrifice) ὅπως δὲ σεμνῶν ὀργίων ἐδαίετο | φλὸξ αἱματηρά.—ἀσήμων, not giving the φλογωπὰ σήματα (Aesch. *P. V.* 498) which burnt offerings can yield. Such signs might be good or evil, according to the aspects of the fire (cp. 1007 n.). But here the fire had refused to burn at all. Like the birds, these rites also had left him

without any definite sign—though with a strengthened presentiment of evil.

1015 **ἐκ**, of cause, as *O. C.* 620 ἐκ σμικροῦ λόγου. Cp. 957, 973.—**φρενός**, 'counsel,' as 993.—**νοσεῖ**, *i.e.* has incurred a *μίασμα*: cp. 1141.

1016 **βωμοί**, the public altars of the gods, usu. raised on a base (κρηπίς) with steps (cp. 854, *O. T.* 182).—**ἐσχάραι**, portable braziers, used in private houses either for sacrifice to household deities (esp. Ἑστία), or for purposes of cooking. It stood on four legs, instead of having a pedestal like the *βωμός*, and was used in sacrifice to the ἥρωες, who, not being θεοί, had no claim to *βωμοί*: Pollux I. 8 ἐσχάρα δ' ἰδικῶς δοκεῖ ὠνομάσθαι, ἐφ' ἧς τοῖς ἥρωσιν ἀποθύομεν.—**παντελεῖς**, in their full tale, 'one and all.'—So ὁλόκληροι or ὁλοσχερεῖς could be used, where the notion was that of a total to which no unit was lacking.—Not, 'receiving ἱερὰ τέλεια'; nor, 'serving for all rites' (τέλη).

1017 f. **πλήρεις** (εἰσίν) are defiled, **ὑπ' οἰων. κ. κυνῶν**, by birds and dogs, **βορᾶς τοῦ...Οἰδ. γόνου**, with their food (torn) from the son of Oed. This sense of πλήρης belongs also to πλέως and μεστός, but esp. to ἀνάπλεως, as to ἀναπίμπλημι. The fig. sense of πλήρεις might here allow us to take ὑπό with *βορᾶς*, but it goes more naturally with the agents. For the gen. **γόνου**, describing the source or material of the *βορά*, cp. Aesch. *Ag.* 1220 κρεῶν...οἰκείας βορᾶς, food supplied by their own flesh (οἰκείας instead of οἰκείων: cp. above, 793). **δυσμόρου**, adverbially with **πεπτῶτος**, instead of δυσμόρως: cp. 823 λυγροτάταν ὀλέσθαι, n.—Two other constructions are possible. (1) **τοῦ...γόνου** in appos. with **βορᾶς**: 'their food,—viz., the son': cp. 1040 βορὰν | φέρειν νιν. But this seems forced, when the reference is to dispersed morsels of his flesh. (2) **τοῦ ...γόνου** as gen. absol., 'as,' or 'since,' he has fallen. Such a gen. absol., however, ought here to express, not, 'as he has fallen,' but, 'as he has been left unburied.'

1019 **κᾆτ'**, 'and then,' here = 'and so.' It usually means, 'and after that,' *i.e.*, 'and nevertheless' (*O. C.* 418).—**θυστάδας**, accompanying sacrifice: Aesch. *Theb.* 269 Ἑλληνικὸν νόμισμα θυστάδος βοῆς. Cp. *Il.* 9. 499 καὶ μὲν τοὺς (the gods) θυέεσσι καὶ εὐχωλῇς ἀγανῇσιν | λοιβῇ τε κνίσῃ τε παρατρωπῶσ' ἄνθρωποι | λισσόμενοι.

1021 f. **ὀρνῖς**, as in some other passages. But ὄρνῖς (Eur. *Bacch.* 1364, Ar. *Av.* 833, etc.) is said to have been normal in Attic.—The ruggedness of the rhythm—from the absence of

caesura in the 3rd or 4th foot—gives a certain impressive slowness, perhaps purposed.—**εὐσήμους**: cp. on 1002.—**βεβρῶτες**, as if *πάντες ὄρνιθες σιγῶσι* had preceded. Cp. Her. 1. 87 *ὡς ὥρα πάντα μὲν ἄνδρα σβεννύντα τὸ πῦρ, δυναμένους δὲ οὐκέτι καταλαβεῖν*.—**ἀνδροφθόρου αἵματος**, 'of a slain man's blood': cp. *Ph.* 208 *αὐδὰ τρυσάνωρ*: *O. C.* 711, n. on *αὔχημα εὔιππον*.

1025 f. **ἐπεί**, instead of *ἐπάν*, with subjunct.: *O. C.* 1225.—**ἄνολβος**, of folly, as *Ai.* 1156: so *δύσποτμος*, *O. T.* 888.

1027 **ἀκεῖται.** *Il.* 13. 115 *ἀλλ' ἀκεώμεθα θᾶσσον· ἀκεσταί τοι φρένες ἐσθλῶν*.—**ἀκίνητος**, 'stubborn': cp. Plat. *Tim.* 51 E *τὸ μὲν ἀεὶ μετὰ ἀληθοῦς λόγου, τὸ δὲ ἄλογον· καὶ τὸ μὲν ἀκίνητον πειθοῖ, τὸ δὲ μεταπειστόν*.

1028 **αὐθαδία** (poet. for *αὐθάδεια*), 'self-will, incurs the reproach of folly' (for **ὀφλισκάνει** cp. 470). As *δεξιός* is a quick-witted man, of flexible and receptive mind, so *σκαιός* is one whose mental clumsiness makes him unapt to learn. *σκαιότης*, 'ineptitude,' is often associated with ignorance and with inaccessibility to new ideas. Cp. Plat. *Rep.* 411 E; one who omits to cultivate his mind acts *βίᾳ...καὶ ἀγριότητι, ὥσπερ θηρίον..., καὶ ἐν ἀμαθίᾳ καὶ σκαιότητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας ζῇ*.

1029 f. **εἶκε τῷ θανόντι**, 'make a concession to the dead,' *i.e.*, give him the burial rites which are his due. It is not as if he were a living foe, and prowess (*ἀλκή*) could be shown by resisting his claim. The words *τῷ θανόντι* have been groundlessly suspected.—**κέντει**, 'stab.' Cp. the scene in the *Iliad* where the Greeks prick Hector's corpse with their swords; *Il.* 22. 371 *οὐδ' ἄρα οἵ τις ἀνουτητί γε παρέστη*: and *ib.* 24. 421. For *κεντεῖν* of cowardly or treacherous wounding, cp. *Ai.* 1244 *ἡμᾶς ἢ κακοῖς βαλεῖτέ που | ἢ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι*.—**ἐπικτανεῖν**, 'slay *anew*.' In comp. with verbs of killing, *ἐπί* usu. = either 'in addition' (*O. C.* 1733 *ἐπενάριξον*, n.), or 'over' a grave, etc., as usu. *ἐπισφάττειν*: but cp. 1288: Diog. Laert. 1. 17 § 135 (Menedemus) *Βίωνος...ἐπιμελῶς κατατρέχοντος τῶν μάντεων νεκροὺς αὐτὸς ἐπισφάττειν ἔλεγε*. Cp. *Ph.* 946 *ἐναίρων νεκρόν*.

1031 f. **εὖ φρονήσας**, 'having conceived kindly thoughts'; a very rare use of the aor. part. in this sense, instead of *εὖ φρονῶν*. The aor. part. of *φρονέω* usu. means, (1) 'having come to a sound mind,' *O. T.* 649, and so Isocr. or. 8. § 141, *εὖ φρονήσαντας*: (2) 'having formed a project,' as Her. 7. 145: (3) in the phrase *τὠυτὸ* (or *τὰ αὐτὰ*) *φρονήσαντες*, 'having come

to an agreement,' Her. 1. 60, 5. 72.—**μανθάνειν δ'**: for the elision (*ἐπισυναλοιφή*) see *O. T.* 29 n.: and cp. above, 350.—**εἰ...λέγοι**: for the optative in the *γνώμη*, see 666 n. With **ἥδιστον** we supply *ἐστί*, as in *O. T.* 315.

1033 **ὥστε** = *ὡς*: *O. C.* 343.—**σκοποῦ**, *sc.* *τοξεύουσι*: the gen. as with *στοχάζομαι*: so *Il.* 4. 100 *ὀΐστευσον Μενελάου*: 14. 402 *Αἴαντος δὲ πρῶτος ἀκόντισε.* Cp. 241.

1034 f. **κοὐδὲ μαντικῆς** *κ.τ.λ.*: not even by seer-craft do ye leave me unattempted: in your plots against me ye resort even to seer-craft. Two points in this phrase are notable. (1) **ἄπρακτος** = 'not worked,' in the sense of, 'not plotted against.' *πράσσειν* oft. = 'to intrigue'; and 'to intrigue *against* one' might be expressed by *πράσσειν περί τινος*, or *ἐπί τινι*, though *ἐπιβουλεύω τινί* is the usu. phrase. But, while *ἐπιβουλεύομαι* had a personal pass. use ('to be plotted against'), we could not say *πράσσονται*, 'they are the objects of an intrigue.' *ἄπρακτος* is therefore bolder than its prose equivalent, *ἀνεπιβούλευτος*. Still, for poetry, it seems possible. (2) **μαντικῆς**. Such a gen., joined to a verbal adj. with **α** privative, more often denotes the agent, answering to a gen. with *ὑπό* after a pass. verb, or to the subject of an act. verb: cp. 847: *Tr.* 685 *ἀκτῖνος...ἄθικτον* (untouched *by* the ray). Here, the instrument, *μαντική*, is, in fact, personified as the agent: *i.e.*, *μαντικῆς* does not correspond to the instrum. dat. in *καὶ μαντικῇ πράσσετε περὶ ἐμοῦ*, but to the nom. in *καὶ μαντικὴ πράσσει περὶ ἐμοῦ ὑμῖν* (ye have even seer-craft practising on me).

τῶν δ' ὑπαὶ γένους, 'by the tribe of those men,'—the *μάντεις* implied in *μαντικῆς*. Creon, though he addresses Teiresias, is speaking as much to the Chorus as to him.

1036 **ἐξημπόλημαι.** Creon means: 'The Thebans have bribed Teiresias to frighten me. He has taken their money. In return, he is to deliver me into their hands. I am like a piece of merchandise which has been sold for export, and put on board the buyer's ship.' Cp. 1063. Her. 1. 1 *ἐξεμπολημένων σφι σχεδὸν πάντων*, when they had sold off almost everything.—Neither *ἐμφορτίζομαι* nor *ἐκφορτίζομαι* occurs elsewhere, except that an old glossary (cited by Dind.) gives *ἐξεφορτίσατο*, *exoneravit* ('unladed'). In later Greek we find *ἐκφορτοῦσθαι ναῦν*, *ἔμφορτος*, and *ἐκφορτοῦν* (both act. and midd.). Here, **ἐμπεφόρτισμαι** marks the completion of the sale by the delivery of the goods.—In *Tr.* 537 there is a like association of **ἐμπόλημα** and *φόρτος* (though the passage is not otherwise

similar). Cp. Shaksp. *Com. Err.* 3. 1. 72 'It would make a man mad as a buck, to be so bought and sold.'

1037 f. **τἀπὸ Σάρδεων ἤλεκτρον**: electron, or silver-gold, from the gold-mines of Tmolus in Lydia, the range s. of Sardis. Croesus dedicated at Delphi a lion of refined gold (χρυσὸς ἄπεφθος), standing on a pedestal formed by 117 half-plinths, or ingots, of gold,—four being of refined gold, and the rest of this electron, or 'white gold' (λευκὸς χρυσός); Her. 1. 50. The celebrity of this *ἀνάθημα* in Greece helps to explain the poet's phrase. Stein on Her. *l.c.* shows that the ratio of silver to gold in electron was about 3 to 7.—**Ἰνδικὸν χρυσόν**: Her. 3. 94 speaks of the Ἰνδοί as sending Dareius an annual tribute of 360 talents in gold dust (*ψῆγμα*).

1040 **οἱ Ζηνὸς αἰετοί**: *Il.* 24. 310 *ὅς τε σοὶ αὐτῷ | φίλτατος οἰωνῶν, καί εὑ κράτος ἐστὶ μέγιστον.* Pind. *P.* 4. 4 (the Delphian priestess) *χρυσέων Διὸς αἰετῶν πάρεδρος* (the golden eagles on the *ὀμφαλός*). Hor. *Carm.* 4. 4. 1 *ministrum fulminis alitem.*

1042 f. **οὐδ᾽ ὥς**, 'not even in that case,'—repeating the supposition, *οὐδ᾽ εἰ θέλουσ᾽*. Cp. *Il.* 9. 379 ff. *οὐδ᾽ εἴ μοι δεκάκις τε καὶ εἰκοσάκις τόσα δοίη, | ...οὐδέ κεν ὧς ἔτι θυμὸν ἐμὸν πείσει᾽ Ἀγαμέμνων.*—Attic prose, too, used *καὶ ὥς*, 'even in that case' (Thuc. 1. 44), *οὐδ᾽ ὥς* (id. 1. 132), etc.—**παρήσω.** *οὐ μή*, with the 2nd pers. fut. ind., prohibits; but with the 1st or 3rd pers. it can be used in emphatic denial, though the aor. subjunct. is more usual: *El.* 1052 *οὔ σοι μὴ μεθέψομαί ποτε*: see n. on *O. C.* 177.

1044 **θεοὺς μιαίνειν.** Teiresias had said that the altars were defiled (1016). Creon replies that he will not yield, even if birds fly with the carrion up to the very throne of Zeus;—'*for no mortal can pollute the gods.*' This was the doctrine of the most orthodox Greek piety. See, for example, Eur. *H. F.* 1232. Heracles, having recovered sanity after slaying his children, has covered his face, to hide it from the holy light of the sun. Theseus—who is a type of normal *εὐσέβεια*—makes him uncover, saying,—*τί δ᾽; οὐ μιαίνεις θνητὸς ὢν τὰ τῶν θεῶν.* The sun-god cannot be polluted by a mortal. The idea of religious *μίασμα* was that a mortal had contracted some impurity which disqualified him for communion with the gods. The tainting of an altar cut off such communion by bringing uncleanness to the very place where men sought to be cleansed. Creon excitedly imagines a seemingly worse profanation, and then excuses his apparent impiety by a general maxim which all

would admit:—'no man can pollute the gods.' The sophism is of the kind with which an honest but stubborn and wrong-headed man might seek to quiet his conscience. Creon reveres Zeus (304): he feels for the majesty of the gods, and refuses to believe that they can honour the wicked (284 ff.). But his religious sense is temporarily confused by his anger.

1046 πολλά, adv., = 'very,' with adj.: *O. C.* 1514 n.

1047 καλῶς, = εὐπρεπῶς, in bad sense, 'speciously': Eur. *Hipp.* 505 τᾀσχρὰ δ' ἢν λέγῃς καλῶς: Thuc. 5. 89 μετ' ὀνομάτων καλῶν. So Eur. *Hec.* 1191 τἄδικ' εὖ λέγειν.

1048 ἆρ' οἶδεν κ.τ.λ. Instead of being angered by Creon's bitter words, Teiresias is communing with the mournful thought which they suggest—the thought of human folly.

1049 τί χρῆμα; Cp. Eur. *Hec.* 754 (Hecuba having said, ἱκετεύω,) ΑΓ. τί χρῆμα μαστεύουσα; So oft. in questions, as *Ai.* 228, *Ph.* 1231.—πάγκοινον, a sneer at the generality of the seer's exordium. What aphorism is this to be? But the seer's thought has a terribly definite point, as Creon is soon to feel (1066).

1050 f. κτημάτων: cp. 684.—ὅσῳπερ with superl., as *O. C.* 743 n. By μὴ φρονεῖν Creon hints that the seer's cleverness has outrun his prudence (1046).

1052 νόσου: cp. 732: πλήρης, 1017.

1053 In ἀντειπεῖν κακῶς, ἀντί qualifies the whole phrase: *i.e.*, it means, 'to revile in return,' ἀντιλοιδορεῖν, as ἀντιδρᾶν κακῶς (*O. C.* 1191) = ἀνταδικεῖν.

1054 καὶ μήν, 'and verily,' meaning here, 'and *yet*,'—the adversative force arising from the contrast between Creon's profession and his practice. Cp. 221.—λέγεις, *sc.* κακῶς τὸν μάντιν.—For the metre, cp. 44, 502.

1055 γένος: 1035. Cp. Eur. *I. A.* 520 τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν. *Helen.* 755 (of μαντική), βίου γὰρ ἄλλως δέλεαρ ηὑρέθη τόδε, | κοὐδεὶς ἐπλούτησ' ἐμπύροισιν ἀργὸς ὤν,—*i.e.*, the seer's client is never enriched (though the seer himself is).

1056 τὸ δ' ἐκ τυράννων. The text is sound. Instead of saying, 'the race of tryants' (*i.e.*, all the tyrants who exist), he says, with more rhetorical force, 'the race *bred* of tyrants,' *i.e.*, the tyrants whose progenitors have also been tyrants. Thus ἐκ expresses that the love of 'base gain' is hereditary. For τύραννος in the bad sense, see *O. T.* 873 n.—αἰσχροκέρδειαν: not in the literal sense in which Creon imputed it to his

servants (313); but in this, that Creon secures an unworthy personal triumph by trampling on religion and silencing just remonstrance (505 ff.). Cp. *Ai.* 1349 *μὴ χαῖρ', Ἀτρείδη, κέρδεσιν τοῖς μὴ καλοῖς.*

1057 f. **ἆρ' οἶσθα** *λέγων ταγοὺς ὄντας ἃ ἂν λέγῃς;* knowest thou that whatever it pleases thee to say is said of men who are rulers? *i.e.* 'of the king.' **ἃ ἂν λέγῃς** is a scornful euphemism, implying that he indulges in random abuse. **ταγούς**: only here in Soph.: often in Aesch.; once in Eur., *I. A.* 269 (Adrastus). Here the word is not specially = *στρατηγός* (8), but simply = *βασιλεύς.*

1058 **ἐξ ἐμοῦ**: cp. *O. T.* 1221 *ἀνέπνευσα...ἐκ σέθεν.*—**ἔχεις σώσας**, merely = *σέσωκας* (cp. 22). The rare position of *ἔχεις* might suggest the prose sense ('thou hast saved, and keepest'); but that position occurs where *ἔχω* is merely the auxiliary (794; *Ai.* 22 *ἔχει περάνας*).

1060 **τἀκίνητα διὰ φρενῶν**, = *τὰ διὰ φρενῶν ἀκίνητα*, those secrets in my soul which ought to be let alone. Cp. *O. C.* 1526 *ἃ δ' ἐξάγιστα μηδὲ κινεῖται λόγῳ*, n.

1061 **κίνει**: a word used esp. of sacrilege: Her. 6. 134 *κινήσοντά τι τῶν ἀκινήτων* (in a temple): Thuc. 4. 98 *ὕδωρ... κινῆσαι* (to profane, by secular use, water reserved for sacrifices). —**μόνον δέ**, *sc.* *κίνει.*—**ἐπὶ κέρδεσιν**, *i.e.*, with a view to receiving money from the Thebans for persuading me to bury Polyneices. So Oed. (*O. T.* 388) calls the seer, *δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν | μόνον δέδορκε.*

1062 **οὕτω γὰρ ἤδη**: 'indeed, as matters stand (*ἤδη*), *καὶ δοκῶ* (*λέξειν*), I think that I *shall* speak thus—*i.e.*, not for gain —so far as thou art concerned.' The seer, with grave irony, gives a new turn to Creon's phrase, *μὴ ἐπὶ κέρδεσιν*, and says that the admonition is superfluous. The message which he has to utter is fraught with no *κέρδη*—for Creon. For the plur. *κέρδη* in this general sense, cp. 1326. **τὸ σὸν μέρος** here = *quantum ad te attinet:* a sense quite as correct for it as the more usual *quantum in te est* (*O. T.* 1509, *O. C.* 1366, *Tr.* 1215). For **καί** emphasising *δοκῶ* (*λέξειν*), cp. 726. Creon's reply (1063) refers to the covert threat: 'say what thou wilt, thou shalt not shake my purpose.'—The choice lies between this view and that of the Scholiast, who makes the verse interrogative:—*οὕτω νομίζεις, ὅτι ἐπὶ κέρδεσι λέγω; i.e.*, 'what, do I seem *now*—on thy part—to be speaking for money?'

1063 **ἴσθι ὡς μὴ ἐμπ.**, 'rest assured that thou art not to trade

(1037) on my resolve'; *i.e.*, to make profit out of it (from the Thebans) by persuading me to surrender it. ὡς (which might have been absent) adds emphasis by marking the point of view at which he is to place himself.—φρένα: cp. 993.

1064 f. ἀλλ' εὖ γέ τοι: 473 n.—μὴ...τελῶν, that thou art not to accomplish, *i.e.*, live through: μή is due to the imperat. κάτισθι (*O. C.* 78 n.). The easy correction, ἥλιον τελεῖν, has been received by some recent edd. (κάτισθι then has the constr. with inf., as 473 ἴσθι...πίπτειν). It may be right. But τελῶν, if not a usual phrase, is a natural one; and it is more impressive here to say, '*thou shalt not live through* many days,' than, 'the sun shall not fulfil many days.'—τρόχους = δρόμους, 'courses.'—ἁμιλλητῆρας, racing, rapid: Eur. *Or.* 456 γέροντι δεῦρ' ἁμιλλᾶται ποδί. Xen. *An.* 3. 4. 44 ὥρμησαν ἁμιλλᾶσθαι ἐπὶ τὸ ἄκρον.

1066 ἐν οἷσι = ἐντὸς ὧν, *i.e.*, before they have elapsed: cp. *O. C.* 619 n.—τῶν σῶν...ἐκ σπλάγχνων ἕνα, a strong fig. phrase, one whose life is nourished by thine own heart's blood,—the son begotten of thee.

1067 νέκυν νεκρῶν: 596 n. The νεκροί are Polyneices and Antigone.—ἀντιδοὺς ἔσει, fut. perf.: cp. *O. C.* 816 n.

1068 ἀνθ' ὧν here = ἀντὶ τούτων ὅτι, 'because': so Ar. *Plut.* 434. The phrase more often means 'wherefore' (*O. C.* 1295): cp. *O. T.* 264 n.—ἔχεις βαλὼν κάτω τῶν ἄνω (τινά), thou hast thrust to the grave (one) of the living. For the omission of τις after the partitive gen., cp. *El.* 1322 κλύω | τῶν ἔνδοθεν χωροῦντος.

1069 ψυχήν τε, 'and ruthlessly lodged a living soul in the grave.' Bothe, omitting τε after ψυχήν, takes the latter with τῶν ἄνω, 'a life belonging to the upper world.' We could then read either (*a*) ἀτίμως...κατοικίσας, or (*b*) with Bergk, ἀτίμως τ'... κατοικίσας or κατῴκισας. But I prefer the MS. reading, because (*a*) τῶν ἄνω as = τῶν ἄνω τινά has a certain tone of solemnity and mystery which befits the utterance: (*b*) τῶν ἄνω...ψυχήν is somewhat weak: (*c*) the words ψυχήν τ'...κατῴκισας, both by rhythm and by diction, naturally form one clause,—paraphrasing and interpreting the darker utterance in v. 1068.—ἀτίμως, ruthlessly: cp. *O. C.* 428, *El.* 1181.

1070 f. ἔχεις δέ = κατέχεις δέ. Since in ἔχεις μέν...ἔχεις δέ the rhetorical effect depends simply on the repetition (ἐπαναφορά), the change of sense is immaterial.—τῶν κάτωθεν θεῶν, possess. gen. with νέκυν, a corpse belonging to them. For

κάτωθεν = κάτω, 521 n.—ἄμοιρον, without its due μοῖρα of burial rites: *Ai.* 1327 νεκρὸν ταφῆς | ἄμοιρον.—ἀκτέριστον (1207), without offerings at the grave, κτερίσματα (*O. C.* 1410): cp. 204.—ἀνόσιον, 'unhallowed,' sums up the state of the dead who has received no rites: cp. 545 n. Cp. Shaksp. *Haml.* I. 5. 77 'Unhousel'd, disappointed, unanel'd' [without sacrament—unprepared for death—without extreme unction].

1072 f. ὧν, *sc.* τῶν νεκρῶν, suggested by νέκυν. Others make it neut., 'such acts as these.' It cannot refer to οἱ κάτωθεν θεοί.—βιάζονται, *sc.* οἱ ἄνω θεοί: because it was an offence against the pure οὐράνιοι θεοί to keep a μίασμα in their presence. The subject to βιάζονται might, indeed, be οἱ κάτωθεν θεοί, for Greek idiom is often bold in such transitions: but the verb suits a positive better than a negative wrong.

1074 τούτων, neut., causal gen.: cp. 931 n.—λωβητῆρες, though the subject is fem.: so *El.* 850 ἵστωρ: Aesch. *Ag.* 111 χερὶ πράκτορι: *ib.* 664 τύχη...σωτήρ: *Suppl.* 1040 θέλκτορι Πειθοῖ.—ὑστεροφθόροι, destroying after (though not, here, *long* after) the crime. Aesch. *Ag.* 58 (Zeus) ὑστερόποινον | πέμπει παραβᾶσιν Ἐρινύν. *Anthol.* 12. 229 ὑστερόπουν ἀζόμενοι Νέμεσιν.

1075 f. λοχῶσιν, 'lie in wait for,' *El.* 490 ἁ δεινοῖς κρυπτομένα λόχοις χαλκόπους Ἐρινύς.—Ἅιδου καὶ θεῶν, possess. gen.; the Erinyes are their ministers, avenging their wrongs: so oft. πατρός, μητρός, Ἐρινύες. In *El.* 112 the Erinyes are σεμναὶ... θεῶν παῖδες.—ληφθῆναι, 'that thou mayest be taken,' inf. of result: cp. 64 ἀκούειν. The omission of ὥστε is bold, since the subject of the inf. is not that of λοχῶσιν. Cp. *O. C.* 385 ἐμοῦ θεοὺς | ὤραν τιν' ἕξειν ὥστε σωθῆναί ποτε.

1077 ff. κατηργ., prop., overlaid with silver (Her. I. 98); hence, fig., 'bribed.' Cp. Pind. *P.* 11. 41 μισθοῖο συνέθεν παρέχειν | φωνὰν ὑπάργυρον (a word prop. said of a gilded surface, with silver below).—οὐ μακροῦ χρόνου τριβή, 'a time for which thou wilt not have long to wait.' Cp. Ar. *Ran.* 156 θιάσους εὐδαίμονας | ἀνδρῶν γυναικῶν.

1080—1083 The πόλεις are the cities which had furnished contingents to the Argive expedition against Thebes. These cities are stirred with passionate hatred against Creon by the tidings that burial has been refused to their fallen warriors. There is no *direct* allusion to the war of the Epigoni,—the expedition which the sons of the fallen chiefs led against Thebes, and in which they destroyed it. The reference is to

the feelings which *now* agitate the cities. Those feelings are one day to produce the new war. Here the prophet notes them only as signs of a still distant storm.

It has been objected that the play contains no hint of burial having been denied to any one except Polyneices. This is not exactly the case: the phrase τῶν ἐχθρῶν κακά in v. 10 is such a hint. But it was unnecessary for the poet to state a fact which all his hearers would assume. Every one knew how Creon had refused burial to the Argives, and how Theseus had recovered their corpses by force of arms. In the *Supplices* of Eur. the Chorus consists of widows and mothers of the unburied warriors. No Athenian exploit was more famous.

1081 **ὅσων** (fem.) σπαράγματα, mangled bodies *belonging* to them, as being the corpses of their citizens. The possessive gen. in this sense is quite justifiable, since σπαράγματα = σώματα ἐσπαραγμένα, just as πτώματα = σώματα πεπτωκότα.

L's **καθήγνισαν** = 'hallowed' them, in the sense of, 'gave burial rites to them': cp. Eur. *Or.* 40 μήτηρ πυρὶ καθήγνισται δέμας (has had the funeral rite of fire): *Suppl.* 1211 ἵν' αὐτῶν σώμαθ' ἡγνίσθη πυρί.—For the irony, cp. *El.* 1487 πρόθες | ταφεῦσιν, ὧν τόνδ' εἰκός ἐστι τυγχάνειν (as Gorgias called vultures ἔμψυχοι τάφοι, Longin. π. ὕψους 3 § 2): Aesch. *Th.* 1020 ὑπ' οἰωνῶν... | ταφέντ' ἀτίμως: Ennius *Ann.* 142 *volturu' crudeli condebat membra sepulcro:* Lucr. 5. 993 *viva videns vivo sepeliri viscera busto.* Burton read καθήγισαν (καθαγίζω).

1083 **ἑστιοῦχον...πόλιν**, the city containing the ἑστίαι of those on whose flesh the bird has fed. The sing. is used, although several πόλεις are concerned, since the case of one city is the case of all. For the adj., cp. Aesch. *Pers.* 510 ἥκουσιν ἐκφυγόντες, οὐ πολλοί τινες, | ἐφ' ἑστιοῦχον γαῖαν, 'the land of their homes.' Eur. *Andr.* 283 ἑστιοῦχον αὐλάν, the abode that contains his hearth. Here, the word serves to suggest a pollution of hearth and altar (1016). Pollution, in a ceremonial sense, could be brought by the ὀσμή, even without an actual transport of carrion. And it is only the birds that are said to carry the taint.

1084 ff. **σου**, 'at thee,' with **ἀφῆκα**: 1033 n.—**θυμῷ**, modal dat.: 620 n.—**καρδίας τοξεύματα**, heart-arrows, *i.e.*, arrows for thy heart. Cp. Eur. *Hec.* 235 καρδίας δηκτήρια: *Med.* 1360 τῆς σῆς γάρ, ὡς χρῆν, καρδίας ἀνθηψάμην.—Not, arrows *from* my (angry) heart, like ὄμματος...τόξευμα (Aesch. *Suppl.* 1004).—**τῶν** = **ὧν**: cp. *O. C.* 747 n.

1089 τρέφειν: cp. 660 n.—ἡσυχωτέραν, the MS. reading, has been prudently retained by most of the recent edd. In Plat. *Charm.* 160 A the MSS. give ὁ ἡσυχώτατος, though two lines before they give ὡς ἡσυχαίτατα. A grammarian in Bekker *Anecd.* 98. 19 quotes ἡσυχώτερον. In Aesch. *Eum.* 223 the MSS. give ἡσυχαιτέραν, and in Plat. *Phileb.* 24 C ἡσυχαιτέρου. It is true that our MSS. have no great weight on such a point, and that, if the ω form had been the current one in later Greek, it would have been likely to oust an older form in αι. But we see that sometimes, at least, the MSS. could preserve the αι and the ω forms side by side. It seems safer, then, to suppose that the normal ω form and the irregular αι form were both in Attic use, than to assume that the αι form alone was tolerated.

1090 τὸν νοῦν...τῶν φρενῶν ἀμείνω (τρέφειν) ἢ νῦν φέρει (αὐτόν), 'and bear within his breast a better mind than now he bears.' Cp. *Il.* 18. 419 τῇς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, there is understanding in their breasts: 22. 475 ἐς φρένα θυμὸς ἀγέρθη, the soul returned to her breast. The word φρήν being thus associated with the physical seat of thought and feeling, ὁ νοῦς τῶν φρενῶν was a possible phrase. So trag. adesp. fr. 240 (when divine anger visits a man) ἐξαφαιρεῖται φρενῶν | τὸν νοῦν τὸν ἐσθλόν. (Cp. 176 n. ad fin.)—φέρει: 705 n.

1092 f. ἐξ ὅτου: cp. 12 n.—λευκὴν...ἐκ μελαίνης. The words could mean either: (1) 'since this hair which clothes my head, once dark, has been white': or (2) 'since this hair,—once dark, now white,—has clothed my head,' *i.e.*, from infancy. The first is the sense intended here.—ἀμφιβάλλομαι: cp. Rhianus (the elegiac poet of Crete, *c.* 225 B.C.) *Anthol. P.* 12. 93 χαίρετε, καλοὶ παῖδες, ἐς ἀκμαίην δὲ μόλοιτε | ἥβην, καὶ λευκὴν ἀμφιέσαισθε κόμην. For the 1st pers. sing. following ἐπιστάμεσθα, see 734 n.

1094 μή. We might have had the οὐ of oratio obliqua with λακεῖν, = ὅτι οὐκ ἔλακε. But here we have μή, as after πιστεύω and like verbs. So *O. T.* 1455 οἶδα, μήτε μ' ἂν νόσον | μήτ' ἄλλο πέρσαι μηδέν (n.). Cp. *O. C.* 656 n., 797 n. In such cases μή seems to add a certain emphasis to the statement of fact (like saying, 'I *protest* that I know no instance').—λακεῖν, infin. (instead of the more usual partic.) after ἐπιστάμεσθα: 293 n. The verb is esp. used of prophecy: cp. *Tr.* 822 (where τοὔπος τὸ θεοπρόπον is subject to ἔλακεν): Aesch. *Ag.* 1426 (of Clytaemnestra) περίφρονα δ' ἔλακες. The ref. is

esp. to the seer's denunciation of Oedipus, and his command regarding Megareus (1303 n.).

1095 ἔγνωκα, I have noted it = I know it well; more emphatic than οἶδα: cp. *O. C.* 553 n.

1096 For τε...δέ, instead of τε...τε, cp. *Tr.* 285 ταῦτα γὰρ πόσις τε σὸς | ἐφεῖτ', ἐγὼ δὲ πιστὸς ὢν κείνῳ τελῶ: *ib.* 333 ὡς σύ θ' οἷ θέλεις | σπεύδῃς, ἐγὼ δὲ τἄνδον ἐξαρκῆ τιθῶ. See also *O. C.* 367 n., 442 n.: *Ph.* 1312 f.

1097 f. ἄτῃ πατάξαι (170 n.) θυμόν, to smite my proud spirit with a curse. ἀντιστάντα implies that he is stationary: the image is not, then, like that in 854 (ἐς Δίκας βάθρον | προσέπεσες). Rather the ἄτη is to be conceived as sweeping down on him, like the torrent which destroys trees that resist it (712).—ἐν δεινῷ πάρα (= πάρεστιν), 'it is open to me, as the dreadful alternative'; lit., as a thing in the region of τὸ δεινόν. For ἐν δεινῷ cp. *El.* 384 νῦν γὰρ ἐν καλῷ φρονεῖν ('tis opportune). Eur. *Her.* 971 οὐκοῦν ἔτ' ἐστὶν ἐν καλῷ δοῦναι δίκην: *I. A.* 969 ἐν εὐμαρεῖ τε (*sc.* ἐστί) δρᾶν: *Helen.* 1277 ἐν εὐσεβεῖ γοῦν νόμιμα μὴ κλέπτειν νεκρῶν ('tis a matter of piety). Here, the only peculiarity arises from the fusion of two propositions, viz. (1) πάρεστιν, and (2) ἐν δεινῷ ἐστιν. The phrase would have been clearer if ὂν had been added to ἐν δεινῷ: cp. 471 n. It may be noticed that elsewhere also Soph. uses πάρεστι and παρόν of an *evil* lot: *Ai.* 432 νῦν γὰρ πάρεστι καὶ δὶς αἰάζειν ἐμοί: *El.* 959 ᾗ πάρεστι μὲν στένειν... | πάρεστι δ' ἀλγεῖν: *Ph.* 283 ηὕρισκον οὐδὲν πλὴν ἀνιᾶσθαι παρόν.

1098 λαβεῖν. The epexegetic construction of the inf. (= ὥστε λαβεῖν αὐτήν), see 489 f. Later MSS. have Κρέον or λαχεῖν.

1100 f. κατώρυχος: 774 n.—κτίσον is here more than ποίησον, as it implies observance of solemn rites: cp. 1201 ff.: Aesch. *Cho.* 483 οὕτω γὰρ ἄν σοι δαῖτες ἔννομοι βροτῶν | κτιζοίατ'.

1102 I read the impers. δοκεῖ: 'and does it seem good (to you) that I should yield?' The dat. can be understood, as in *Ph.* 526 ἀλλ', εἰ δοκεῖ, πλέωμεν, and *ib.* 645. This correction is confirmed by Aesch. *Th.* 650 σὺ δ' αὐτὸς ἤδη γνῶθι, τίνα πέμπειν δοκεῖ. The decisive objection to δοκεῖς here is that it could mean only, 'art thou minded to yield?' (Aesch. *Ag.* 16 ὅταν δ' ἀείδειν ἢ μινύρεσθαι δοκῶ); not, 'dost thou think it right that I should yield?'—παρεικαθεῖν: for the aorist form, see on *O. T.* 651.

1103 f. συντέμνουσι...τοὺς κ., cut them (*i.e.*, their careers)

short, 'cut them off.' The compressed phrase, though not strictly correct, is natural.—ποδώκεις: cp. *Il.* 9. 505 ἡ δ' Ἄτη σθεναρή τε καὶ ἀρτίπος: *Ai.* 837 Ἐρινῦς τανύποδας (who are ταχεῖαι, *ib.* 843): *O. T.* 418 δεινόπους ἀρά.—βλάβαι, 'harms,' 'mischiefs,' with ref. to the primary sense of βλάπτω, to disable, or stop: *Il.* 6. 39 (horses) ὄζῳ ἐνὶ βλαφθέντε μυρικίνῳ, 'caught in' a tamarisk branch: Aesch. *Ag.* 120 (a hare) βλαβέντα λοισθίων δρόμων, 'stopped' from running further.—κακόφρονας: for the ō before φρ, cp. 336 n.

1105 f. μόλις μέν (ἐξίστ.), ἐξίστ. δέ: cp. Eur. *Ph.* 1421 μόλις μέν, ἐξέτεινε δ' εἰς ἧπαρ ξίφος: Ar. *Nub.* 1363 κἀγὼ μόλις μέν, ἀλλ' ὅμως ἠνεσχόμην.—καρδίας ἐξίσταμαι, 'I resign my cherished resolve': Plat. *Phaedr.* 249 D ἐξιστάμενος...τῶν ἀνθρωπίνων σπουδασμάτων, καὶ πρὸς τῷ θείῳ γιγνόμενος. This use of καρδία was suggested by the similar use of θυμός, with which Homer associates it as the seat of desire or passion.—τὸ δρᾶν, acc. of inner object, defining the concession: *Ph.* 1252 ἀλλ' οὐδέ τοι σῇ χειρὶ πείθομαι τὸ δρᾶν.—δυσμαχη-τέον, 'we must wage a vain war,' cp. *Tr.* 492 θεοῖσι δυσμαχοῦντες.

1107 ἐπ' ἄλλ. τρέπε = ἄλλοις ἐπίτρεπε: Aesch. *Eum.* 434 ἦ κἀπ' ἐμοὶ τρέποιτ' ἂν αἰτίας τέλος; 'would ye commit the decision of the charge to me?' This is 'tmesis' in the proper sense,—where the prep. determines the special sense of the verb: cp. *Il.* 8. 108 οὕς ποτ' ἀπ' Αἰνείαν ἑλόμην = ἀφειλόμην.

1108 ὡς ἔχω, 'just as I am,' *i.e.*, forthwith: 1235: *Ph.* 819 δέξαι θανάσιμόν μ' ὅπως ἔχω.—στείχοιμ' ἄν, optat. with ἄν expressing a fixed resolve: *O. T.* 343 οὐκ ἂν πέρα φράσαιμι: *O.C.* 45 οὐχ...ἂν ἐξέλθοιμ' ἔτι.—ἴτ' ἴτ'. The rhythm given by the tribrach suits this agitated utterance.

1109 οἵ τ' ὄντες οἵ τ' ἀπόντες, one and all. This was doubtless a familiar phrase: cp. 40 n. *El.* 305 τὰς οὔσας τέ μοι | καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν. Plaut. *Trin.* 360 *comedit quod fuit quod non fuit.*

1110 ἐπόψιον, pass., looked-upon, beheld, from here: hence = φανερόν (schol.), 'in view.' Cp. *O. C.* 1600 εἰς προσόψιον | πάγον, the hill which was in view.—As Creon speaks, he points with his hand in a direction to the left of the spectators. The region meant is the furthest and highest part of the Theban plain (1197), where the body of Polyneices still lay. In the πάγοι adjacent to it was the rocky tomb of Antigone (774 n.).

1111 ἐγὼ δ'. The sense is not: 'do *you* go and bury Polyneices, while *I* release Antigone.' Creon takes part in

both acts (1196 ff.). But at this moment his foremost thought is of saving Antigone. If she dies, his son must die (1066). Therefore, while he glances at the burial-rites by telling his men to bring axes, he describes his own part by his *most urgent* task,—the release.—**ἐπεστράφη**, prop., 'turned round'; as a person faces about, Eur. *Alc.* 187 *καὶ πολλὰ θάλαμον ἐξιοῦσ' ἐπεστράφη*. **τῇδ'**, this way, in this direction (*O. C.* 1547).

1112 **αὐτός τ' ἔδησα κ.τ.λ.** = *ὥσπερ αὐτὸς ἔδησα, οὕτω καὶ αὐτὸς παρὼν ἐκλύσομαι*. The co-ordination (parataxis) of clauses by *τε...καί*, as elsewhere by *μέν...δέ*, is peculiarly Greek. Cp. *O. T.* 419 *βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον* (= dark then, *though* now thou hast sight): *O. C.* 853 *οὔτε νῦν καλὰ* | *δρᾷς, οὔτε πρόσθεν εἰργάσω* (= thou art not doing well now, *as* neither didst thou formerly): *ib.* 1202 (*οὐ καλὸν*) *αὐτὸν μὲν εὖ* | *πάσχειν, παθόντα δ' οὐκ ἐπίστασθαι τίνειν* (*while* receiving benefits, to be incapable of requiting them). Here, the rhetorical effect of the idiom is to place the two acts in bolder contrast. The middle *ἐκλύομαι* and the active *ἐκλύω* (Aesch. *P. V.* 326) are equivalent in poetry. They do not differ as *λύω* (said of the captor) from *λύομαι* (of the ransomer).

1113 f. **δέδοικα μὴ...ᾖ**: cp. *O. T.* 747 *δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ᾖ*. In both these places, 'I fear lest...' means 'I shrewdly suspect that...,' and *δέδοικα μή* might therefore have been followed by pres. indic., which expresses a fear that something is now going on (cp. 278 n. Ar. *Nub.* 493 *δέδοικα... μὴ πληγῶν δέει*).—**τοὺς καθεστ. νόμους**, the laws established by the gods,—the *θεῶν νόμιμα* of 454 f.—**σῴζοντα...τὸν βίον τελεῖν** = *σῴζειν ἕως ἂν τελευτήσῃς*: but the turn of phrase chosen unconsciously foreshadows Antigone's fate.

1115—1154 *This* ὑπόρχημα, *or 'dance-song,' takes the place of a fifth stasimon. The Chorus hopes that Creon may be in time to save Antigone, and that his sin against the dead may be expiated without disaster. Hence this strain, full of gladness, invoking the healing presence* (1144) *of the bright and joyous god who protects Thebes. The substitution of a* ὑπόρχημα *for a stasimon is used with a like dramatic purpose in other plays, when the beginning of the end is near.*

1st strophe 1115—1125 = 1st antistr. 1126—1136 logaoedic: 2nd str. 1137—1145 = 2nd antistr. 1146—1154 logaoedic and choreic.

1115 f. **πολυώνυμε**, *i.e.*, worshipped by various special titles

in different places. The reference of the epithet to local rituals is well brought out by Theocr. 15. 109 (Aphrodite) πολυώνυμε καὶ πολύναε. Most of the greater deities are called πολυώνυμοι by the poets; but the word is peculiarly suitable to Dionysus, owing to the manner in which his cult was interwoven with other cults; thus in relation to Demeter he was Ἴακχος; to the Muses, Μελπόμενος; to Hades, Ζαγρεύς. Dionysus was distinctively πολυειδὴς καὶ πολύμορφος (Plut. *Mor.* 389 C). Upwards of sixty titles given to him can be enumerated (see Preller, *Griech. Mythol.*).

ἄγαλμα, glory: Aesch. *Ag.* 207 τέκνον...δόμων ἄγαλμα.—**νύμφας**, bride, young wife. Semele, daughter of Cadmus and Harmonia, was beloved by Zeus, and was ensnared by Hera into praying him that he would come to her in the same guise as to Hera. He came to her, therefore, armed with his thunderbolts, and amid lightning, which destroyed her. She was great with child, and Zeus saved her son, Dionysus. **βαρυβρεμέτα** (for the ῡ, cp. 336 n.) alludes to this story. Ov. *Met.* 3. 298 (Jupiter, bound by his own oath, grants Semele's prayer): *ergo maestissimus altum | Aethera conscendit, nutuque sequentia traxit | Nubila; quis nimbos immixtaque fulgura ventis | Addidit, et tonitrus, et inevitabile fulmen.*

1119 **Ἰταλίαν**, *i.e.*, Southern Italy, Magna Graecia.

The only worthy rival of Ἰταλίαν is the conjecture **Ἰκαρίαν**. This was the name of a deme in the N.E. of Attica, picturesquely situated in an upland valley bounded on the N. by the mountain-chain ('Aphorismo') which shuts in the plain of Marathon, and on the S. by Pentelicus. The site—at a place called 'Dionyso'—is proved by local inscriptions, found by members of the American School in 1888. The story was that, when Dionysus first entered Attica, he was received at Icaria by Icarius, whom he taught to make wine. Icaria was associated with the earliest celebrations of the rural Dionysia (thus the ἀσκωλιασμός, or dancing on greased wine-skins, was said to have been introduced by Icarius himself), and with the infancy of Attic drama in both kinds,—as it was also the birthplace of Thespis, and, at a later time, of the comic poet Magnes. Inscriptions and other remains show that, in the 5th century B.C., it was the seat of an active Dionysiac worship, with dramatic performances. These discoveries remind us that Sophocles might well have called Icaria κλυτάν. Prof. A. C. Merriam further points out that, in literature, the legend

of Icaria is often associated with that of Eleusis. To Statius, *Theb.* 12. 619 (*Icarii Celeique domus*), may be added Apollod. 3. 14. 7, Lucian *De Salt.* 39 f., Nonnus 27. 283 ff., etc. But these facts remain: (1) Ἰταλίαν is also suitable, as associated with the cultivation of the vine, and is in all the MSS.: (2) it widens the range ascribed to the god's power: (3) a corruption of Ἰκαρίαν into Ἰταλίαν is not one to which the letters would readily lend themselves, and would have been the less likely to occur because Icaria was familiarly associated with Dionysus.

1120 f. παγκοίνοις, welcoming guests from every quarter to the Eleusinian Mysteries: schol. ἐν οἷς πάντες συνάγονται διὰ τὰς πανηγύρεις. Cp. *El.* 138 ἐξ Ἀΐδα παγκοίνου λίμνας. Pind. *O.* 6. 63 πάγκοινον ἐς χώραν (Olympia).—κόλποις, recesses, *i.e.*, the sheltered Thriasian plain, enclosed by hills,—Aegaleos on the E., Cithaeron on the N., and the Kerāta range on N.W. and W. Cp. Ar. *Ran.* 373 ἐς τοὺς εὐανθεῖς κόλπους λειμώνων (where, though the scene is in Hades, the allusion is to the Initiated visiting Eleusis). So Pind. *O.* 9. 87 Νεμέας...κατὰ κόλπον: *ib.* 14. 23 κόλποις παρ' εὐδόξου Πίσας. This is better than to refer κόλποις to the Bay of Eleusis, whose shores are the λαμπάδες ἀκταί of *O. C.* 1049.—Δηοῦς = Δήμητρος: *Hom. h. Dem.* 47 πότνια Δηώ.

1122 ματρόπολιν: cp. *O. C.* 707 n. Thebes is the 'mother-city' of the Bacchants, as being the city of Semele and the native place of Dionysus. It was the place at which the Dionysiac cult, coming from Asia Minor by way of Thrace, first established itself in Greece Proper. From Thebes the cult was propagated in Delphi, and associated with the worship of Apollo. See Eur. *Bacch.* 306. Cp. *O. T.* 210 n., *Tr.* 510.

1123 f. L has ὑγρὸν...ῥέεθρον, not ὑγρῶν...ῥεέθρων, which was merely a conjecture of Triclinius. And the use of παρά with the genit. is not only unexampled (see n. on 966), but here, at least, wholly unintelligible. Metre requires, however, that a long syllable (answering to the first syll. of Θηβαΐας in 1135) should precede ἀγρίου. I obtain this by adding τ' after ῥεῖθρον. The second syll. of ὑγρόν, as the last of a verse, is common. παρά with acc. is correct in ref. to a river, the notion being that his abode extends along its banks: cp. *El.* 184 ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσων: Xen. *An.* 4. 3 § 1 τοῦ πεδίου τοῦ παρὰ τὸν Κεντρίτην ποταμόν. For the position of τ', cp. *O. T.* 258 n., *O. C.* 33 n. The sing. ῥεῖθρον is not less suitable than the plur.: cp. Aesch. *Pers.* 497, *P. V.* 790. For the epithet ὑγρόν,

cp. *Od.* 4. 458 (Proteus) γίγνετο δ' ὑγρὸν ὕδωρ, 'running water.' —Ἰσμηνοῦ: see n. on 103 f.

1125 ἐπὶ σπορᾷ δρ., 'over the seed of the dragon,' *i.e.*, on the ground where Cadmus sowed the dragon's teeth, from which the ancestors of the Cadmeans sprang. Hence the Thebans are called σπαρτοὶ ἄνδρες (*O. C.* 1534 n.). The place where Cadmus sowed the teeth was shown on the S. side of Thebes, near the Ἤλεκτραι πύλαι (Paus. 9. 10. 1).

1126 ff. The general sense is: 'and on the heights of Parnassus thou holdest thy revels by night amid the Corycian Nymphs, who brandish torches.'—διλόφου πέτρας: *i.e.* two πέτραι, each with a λόφος (cp. 146 δικρατεῖς λόγχας, n.): two peaks, one of which stands on each side of a great recess in the steep cliffs above Delphi,—the cliffs called Φαιδριάδες, 'gleaming,' from their splendour in the morning sunshine (cp. Eur. *Ion* 86 ff.). These cliffs (neither of which is the summit) are about 2000 ft. above sea-level.

By ὑπὲρ διλόφου πέτρας Soph. means the high ground above these two lower peaks, but below the summit of Parnassus. These uplands (stretching about 16 miles westward) were the scene of a Dionysiac τριετηρίς, a torch-festival, held every other year, at the end of winter, by women from the surrounding districts; even Attic women went to it (Paus. 10. 4. 3).

λιγνύς is a smoky flame, such as a resinous pine-torch gives; στέροψ finely expresses the lurid and fitful glare flashing through the smoke.—ὄπωπε, gnomic perf., 'hath (oft) seen thee': *i.e.*, when the Nymphs brandish their torches, Dionysus is in the midst of them. It was the popular belief that dancing fires could be seen by night on Parnassus, when the god was holding his revels. Eur. *Ion* 716 (Parnassus) ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας | λαιψηρὰ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις: cp. *ib.* 1125: *Bacch.* 306: *Phoen.* 226: *I. T.* 1243.

Κωρύκιαι......Νύμφαι: Nymphs who haunt the Κωρύκιον ἄντρον and its neighbourhood. The name is from κώρυκος, 'a wallet' (and so, a hollow thing), and was given also to a cave on the Cilician coast. The Parnassian cave is near the top of a hill on the high table-land which lies at the base of the central cone,—about 7 miles N.E. of Delphi, and as many N.W. of Aráchova. It is a large stalactite cavern, consisting of an outer chamber of some 200 ft. in length, and an inner one of about 100 ft.; the greatest breadth is about 200 ft., and the greatest height, 40. In 480 B.C., when the Persians were

coming, many of the Delphians took refuge in it (Her. 8. 36). An old place of sacrifice can still be seen in it; and an inscription found there shows that it was sacred Πανὶ καὶ νύμφαις (*C. I. G.* 1728). Aesch. *Eum.* 22 σέβω δὲ νύμφας, ἔνθα Κωρυκὶς πέτρα | κοίλη, φίλορνις, δαιμόνων ἀναστροφή.

1130 Κασταλίας τε νᾶμα, *sc.* ὄπωπέ σε. The Κασταλία is a stream which flows from a fissure in the high cliffs above Delphi. It issues near the easternmost of the two peaks (1126 ff., n.),—that which was called Ὑάμπεια: and bounds in cataracts, down a precipitous channel, to Delphi, where its water was used for all sacred purposes. Below Delphi it joins the Pleistus (Aesch. *Eum.* 27). It is now called Ἅγιος Ἰωάννης. It is fitly mentioned here, since it rises on the edge of the highlands which form the scene of the revels.

1131 Νυσαίων ὀρέων. The Euboean Nysa was imagined near Aegae (famous for its temple of Poseidon), on the W. coast of the island, opposite Anthedon. The name prob. denoted a moist and fertile place: Welcker would refer it to a lost νύω from rt. νυ (νέω): *Götterl.* I. 439. 'Dionysos' was 'the Zeus of Nysa' (Preller *Myth.* I. 549). Legend placed a Nysa in many countries.

1132 κισσήρεις ὄχθαι, 'ivy-clad slopes.' Usually ὄχθη=a river-bank, ὄχθος=a hill: so *Ph.* 726 Σπερχειοῦ...παρ' ὄχθας, and just afterwards (729) Οἴτας ὑπὲρ ὄχθων. But the distinction is not always observed.—The κισσός was to Dionysus what the δάφνη was to Apollo. The crowning with ivy (κίσσωσις) was a regular incident of his festivals: he was called κισσεύς κισσοκόμης, κισσοχαίτης. Cp. Alciphron *Epist.* 2. 3 § 10 μὰ τὸν Διόνυσον καὶ τοὺς Βακχικοὺς αὐτοῦ κισσούς. Ov. *F.* 3. 767 *hedera est gratissima Baccho.*

1133 πολυστάφυλος: cp. *Il.* 2. 537 Χαλκίδα τ' Εἰρέτριάν τε πολυστάφυλόν θ' Ἱστίαιαν. As Histiaea, afterwards Oreus, was on the N. coast, we may suppose that this Homeric epithet would have been at least equally applicable to other parts of the island. In a fragment of the *Thyestes* Sophocles beautifully describes a wondrous vine of Euboea, which puts forth leaves and bears fruit in the same day: fr. 235 ἔστι γάρ τις ἐναλία | Εὐβοιὶς αἶα· τῇδε βάκχειος βότρυς | ἐπ' ἦμαρ ἕρπει, κ.τ.λ.—πέμπει, agreeing with nearest subject: 830 n.

1134 f. The words ἀμβρότων ἐπέων answer metrically to ναιετῶν παρ' ὑγρόν (1123). There is no metrical reason, then, for altering the MS. ἀμβρότων, with Turnebus, to ἀβρότων.

Cp. *O. T.* 158 ἄμβροτε Φάμα. There is no certain instance of ἄβροτος in Tragedy. Cp. Pind. *P.* 4. 299 ἀμβροσίων ἐπέων, 'divine strains.' Here the epithet suggests the mystic power of the invocation.—**εὐαζόντων**: see on εὔιον, 964: 'while divine chants resound with the cry *evoe*'; *i.e.*, while the bacchants escort thee on thy way to Thebes with chants of praise. The conjecture ἐπετᾶν is neat, but needless.

1137 f. **τάν**, *sc.* Θήβαν, implied in Θηβαΐας: cp. 668, 1072. —For **ἐκ** ('chosen out of') cp. 164: **ὑπερτάταν**, proleptic; cp. Eur. *I. A.* 573 μείζω πόλιν αὔξει: Plat. *Rep.* 565 C τοῦτον τρέφειν τε καὶ αὔξειν μέγαν.

1139 **κεραυνίᾳ**, destroyed by the lightning of Zeus: see on 1115 f. Works of art frequently associate Dionysus with his mother. Thus a fragmentary vase-painting shows him introducing her to Olympus (Welcker, *Alte Denkm.* III. pl. 13). On coins she is sometimes enthroned beside him. See Baumeister, *Denkm.* p. 443.

1140 f. **ἔχεται ἐπὶ βιαίας νόσου**, is captive to a violent (=a most grievous) plague. The νόσος is the divine anger which Thebes has incurred (1015). ἐπὶ νόσου seems to be like ἐπ' εἰρήνης ('in time of peace' *Il.* 2. 797), ἐπὶ σχολῆς (Aeschin. or. 3 § 191): *i.e.*, the prep. expresses the continuing presence of the νόσος, and the whole phrase strictly means, 'the city is in distress, under the prevalence of a malady.' For **ἔχεται** cp. Plat. *Legg.* 780 B ὑπὸ πολλῆς ἀπορίας ἐχομένοις.—For **βιαίας** cp. n. on 1310 δείλαιος.—**πάνδαμος**: cp. on 7.

1143 ff. **μολεῖν**: infin. for imperat.: cp. n. on 150 ff.—**καθαρσίῳ**: Dionysus was often invested with the attributes of the Purifier and Healer, as καθάρσιος, ἀλεξίκακος, ἀκέσιος, etc. Cp. Athen. 22 E, and 36—37. This was one aspect of the Delphian cult which associated him with Apollo.—**πορθμόν**, the Euripus, between Euboea and Boeotia. At Chalcis (Egripo) it is only 40 yards across.—**στονόεντα** refers to the noise of wind and water in the strait, with its constantly changing currents. Cp. Lucan 5. 234 *Arctatus rapido fervet qua gurgite pontus.*

1146 f. **πνειόντων**, Brunck's simple correction of πνεόντων, heals the metre. The MS. reading in 1137 f. is above all reasonable suspicion; and these verses now agree with them. It is a sin against all critical method to make violent changes in 1137 f.—as Dindorf (followed by Wecklein) does—in order to keep the short syllable of πνεόντων here.

χοράγ᾽ ἄστρων. The sympathetic joy of the elemental powers—stars, moon, and sea—was especially associated with those night-festivals in which Dionysus bore his mystic character, as the young Ἴακχος of the Eleusinian ritual, the companion of Demeter and Cora (n. on *O. C.* 682 ff.). See Eur. *Ion* 1078 ff., where the reference is to the Dionysus of the Great Mysteries at Eleusis: ὅτε καὶ Διὸς ἀστερωπὸς | ἀνεχόρευσεν αἰθήρ, | χορεύει δὲ Σελάνα | καὶ πεντήκοντα κόραι | Νηρέος. Hence this crowning strain, which begins by greeting him as χοραγὸς ἄστρων, fitly closes with his Eleusinian name.—**νυχίων φθεγμάτων**, the songs, or wild cries, of his worshippers. Eur. *Bacch.* 485 (Pentheus) τὰ δ᾽ ἱερὰ νύκτωρ ἢ μεθ᾽ ἡμέραν τελεῖς;—ΔΙ. νύκτωρ τὰ πολλά· σεμνότητ᾽ ἔχει σκότος.

1149 **παῖ Διὸς** = καὶ νῦν ὡς (1140), but is sound, since the second syllable may be either long or short.

1150 **ὦναξ** is a certain correction of L's ναξίαισ.

1152 f. **Θυίαισιν** (θύω, to sacrifice), female votaries of Dionysus,—here, his attendant Nymphs (*O. C.* 679 n.),—not human worshippers. The pediment of the temple at Delphi represented Dionysus with the Thyiads, and a setting sun. In Elis a Dionysiac festival was called τὰ Θυῖα (Paus. 6. 26. 1). Cp. Catull. 64. 255 ff.: Verg. *Aen.* 4. 301 ff.—**χορεύουσι** with acc. of the god, as Pind. *I.* 1. 7 Φοῖβον χορεύων. Cp. κόπτομαι, τίλλομαι, τύπτομαι with acc. of person mourned.

1154 **ταμίαν**, dispenser (of their fortunes), 'giver of good gifts': cp. Plat. *Rep.* 379 E ὡς 'ταμίας' ἡμῖν Ζεὺς 'ἀγαθῶν τε κακῶν τε τέτυκται.'—**Ἴακχον**: see on χοράγ᾽ ἄστρων (1146).

1155—1352 *Exodos. The threefold catastrophe. Creon's remorse.*

1155 **δόμων** goes with **Κάδμου** also: cp. *O. T.* 417 μητρός τε καὶ τοῦ σοῦ πατρός: *O. C.* 1399 κελεύθου τῆς τ᾽ ἐμῆς δυσπραξίας. Cadmus founded Thebes; at a later time, Amphion (Niobe's husband) and his brother Zethus built a wall round it (Apoll. Rhod. 1. 740 ff.). The Thebans are **πάροικοι** (neighbours) **δόμων**, as dwelling around the Καδμεία, the Theban acropolis which was the seat of Cadmus (cp. *O. T.* 20 n.).

1156 f. **οὐκ ἔστι** (τοιοῦτος ἀνθρώπου βίος), ὁποῖον οὔτ᾽ αἰνέσαιμ᾽ ἂν ποτε οὔτε μεμψαίμην στάντα: there is no kind of human life that I would ever praise, or complain of, as fixed. The partic. **στάντα** has a causal force, giving the ground for the praise or blame. Prosperity may seem secure, or misery irremediable; but no condition can be regarded as really stable

(στάσιμον). Soph. in fr. 786 has given us a perfect comment on **στάντα**—ἀλλ' οὑμὸς ἀεὶ πότμος ἐν πυκνῷ θεοῦ | τρόχῳ κυκλεῖται, καὶ μεταλλάσσει φύσιν· | ὥσπερ σελήνης δ' ὄψις εὐφρόνας δύο | στῆναι δύναιτ' ἂν οὔποτ' ἐν μορφῇ μιᾷ,—cannot *remain fixed* in one phase.—**βίον** is the antecedent drawn into the clause and case of the relative: *O. C.* 56 ὃν δ' ἐπιστείβεις τόπον | ...καλεῖται etc.: *ib.* 907 νῦν δ' οὔσπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων.

1160 **μάντις...τῶν καθεστώτων**, a prophet *about* them,—*i.e.* one who can say how long they will last. The point is that things may seem established, and yet be unstable.

1161 **ὡς ἐμοί**, 'as I count bliss,' cp. *Ai.* 396 ἔρεβος ὦ φαεννότατον ὡς ἐμοί: *O. C.* 20 n.

1162 ff. **σώσας...ἐχθρῶν**, 'from its foes': the gen. as after λύω, ἐλευθερόω: *Ph.* 919 σῶσαι κακοῦ: Eur. *Or.* 779 σωθῆναι κακῶν.—The regular constr. would have been ἦν ζηλωτός, σώσας **μὲν** χθόνα, λαβὼν **δὲ** μοναρχίαν. For **δέ**, **τε** has been substituted, as in *Tr.* 1012 πολλὰ μὲν ἐν πόντῳ κατά τε δρία πάντα καθαίρων: *Ph.* 1056 πάρεστι μὲν | Τεῦκρος,... | ἐγώ θ': *ib.* 1136 ὁρῶν μὲν αἰσχρὰς ἀπάτας, | στυγνόν τε φῶτ'. Then in the second clause, **λαβών τε**, a new finite verb, **ηὔθυνε**, has been inserted, with the result that λαβών now begins a new sentence. Cp. 815 ὕμνησεν, n.—**παντελῆ**, complete; Plat. *Legg.* 698 A ἡ παντελὴς...ἐλευθερία: cp. 737 n.—**ηὔθυνε**: cp. 178: *O. T.* 104 ἀπευθύνειν πόλιν. The temporal augment for verbs beginning with ευ is attested by Attic inscrr. of *c.* 403—321 B.C. (Meisterhans, p. 78).—**εὐγενεῖ**, not εὐγενῶν: 793 n.

1165 **ἀφεῖται πάντα**, all has been given up,—has slipped from his grasp, and been lost. Cp. Her. 8. 49 ἡ γὰρ Ἀττικὴ ἀπεῖτο ἤδη (to the Persians). The perf. pass. of ἀφίημι is always pass. in sense, usu. meaning either 'set free' (as Isocr. or. 17 § 11), or, 'left free' (Plat. *Critias* 117 C, of open ground), or 'permitted' (Thuc. 5. 91).

1166 **προδῶσιν**. προδιδόναι ἡδονάς could not mean merely, 'to *resign*' one's joys. It necessarily implies a fault on the loser's part. The man accused of taking a bribe to break the law was described at 322 as ἐπ' ἀργύρῳ...τὴν ψυχὴν προδούς. Our word, 'to forfeit,' *i.e.*, 'to lose by one's own fault,' seems fairly to represent the shade of meaning which distinguishes προδιδόναι ἡδονάς from ἀπολλύναι ἡδονάς. Creon's joys—the life of his son, and the good opinion of his subjects—have been sacrificed by him to the indulgence of stubborn self-will.

οὐ τίθημι with inf., as oft. with the midd. *τίθεμαι*: Plat. *Phaed.* 93 C *τῶν οὖν τιθεμένων ψυχὴν ἁρμονίαν εἶναι.* Cp. *El.* 1270 *δαιμόνιον αὐτὸ τίθημ' ἐγώ.*

1167 For *ζῆν*, ζών has been proposed: but the Epic and Ionic *ζώς* does not occur in Attic.—τοῦτον after the plur. as, conversely, *ὅστις* is followed by *οὗτοι* (709 n.), and *νέκυν* by *ὧν* (1072).—ἔμψ. νεκρόν: cp. *Ph.* 1018 *ἄφιλον, ἔρημον, ἄπολιν, ἐν ζῶσιν νεκρόν.*

1168 f. πλούτει...ζῆ, the hypothetical imperat.: Antiphon fr. 130 (*ap.* Stob. *Flor.* 68. 37) *φέρε δὴ καὶ παῖδες γενέσθωσαν· φροντίδων ἤδη πάντα πλέα.*—εἰ βούλει: Plat. *Rep.* 432 A *τοὺς ἰσχυροτάτους καὶ τοὺς μέσους, εἰ μὲν βούλει, φρονήσει, εἰ δὲ βούλει, ἰσχύϊ.* For the form ζῆ, cp. Eur. *I. T.* 699 *ἀλλ' ἕρπε καὶ ζῆ καὶ δόμους οἴκει πατρός.* But *Anthol. P.* 11. 57 *πῖνε, γέρον, καὶ ζῆθι* (by Agathias, *c.* 550 A.D.): and so *ib.* 10. 43 (author uncertain). σχῆμα, outward show, dignity, pomp: Plat. *Legg.* 685 C *τὸ τῆς ἀρχῆς σχῆμα...οὐ σμικρόν.*

1170 τὸ χαίρειν: *Ai.* 555 *ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθῃς.* Aesch. *Eum.* 301 *ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν*: *ib.* 423 *ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται.* For the thought, cp. Simonides fr. 71 *τίς γὰρ ἁδονᾶς ἄτερ θνατῶν βίος ποθεινὸς ἢ ποία τυραννις; | τᾶς δ' ἄτερ οὐδὲ θεῶν ζαλωτὸς αἰών*: where *ἡδονή* is as general as *τὸ χαίρειν* here. More often, however, the sentiment refers to sensuous *ἡδοναί*: cp. Mimnermus fr. 1 *τεθναίην ὅτε μοι μηκέτι ταῦτα μέλοι*: Antiphanes fr. incert. 51 (it is foolish to disparage *ἔρως*), *εἰ γὰρ ἀφέλοι τις τοῦ βίου τὰς ἡδονάς, | καταλείπετ' οὐδὲν ἕτερον ἢ τεθνηκέναι.*—καπνοῦ σκιᾶς: gen. of price (nom., *καπνοῦ σκιά*). *Ph.* 946 *οὐδ' οἶδ' ἐναίρων νεκρὸν ἢ καπνοῦ σκιάν, | εἴδωλον ἄλλως.* Aesch. fr. 390 *τὸ γὰρ βρότειον σπέρμ' ἐφ' ἡμέραν φρονεῖ, | καὶ πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιά.* So Soph. fr. 12 *ἄνθρωπός ἐστι πνεῦμα καὶ σκιὰ μόνον.* Cp. Pind. *P.* 8. 95 *σκιᾶς ὄναρ | ἄνθρωπος.* Aesch. *Ag.* 839 *εἴδωλον σκιᾶς.*

1171 πριαίμην ἀνδρί. After a verb of buying or receiving, the dat. of interest denotes the person who has the thing taken off his hands: Ar. *Ach.* 812 *πόσου πρίωμαί σοι τὰ χοιρίδια;* *Il.* 15. 87 *Θέμιστι δὲ καλλιπαρῄῳ | δέκτο δέπας.*—πρὸς τὴν ἡδ., *compared with* pleasure: fr. 327. 4 *κἄστι πρὸς τὰ χρήματα | θνητοῖσι τἄλλα δεύτερ'*: Eur. fr. 96 *ἀλλ' οὐδὲν ηὑγένεια πρὸς τὰ χρήματα.* Suppose that one could buy either (1) wealth and power without joy, or (2) joy without wealth and power; in comparison with (2), (1) would be worth nothing.

1172 f. **βασιλέων** = τυράννων, the royal house. *Tr.* 316 μὴ τῶν τυράννων; is she of the royal stock?—**αἴτιοι θανεῖν**, instead of τοῦ θανεῖν: Antiphon or. 5 § 23 ἐγὼ αἴτιος ἦν πεμφθῆναι ἄγγελον.—As vv. 1186 ff. show, Eurydicè is supposed to be in the act of opening the palace-door, to come out, when she overhears evil tidings. If she is supposed to have fainted (1188) immediately on hearing the general announcement in v. 1173, then her request in v. 1190 is the more natural. Possibly the spectators were allowed to catch a glimpse of her through the partly opened doors; though the Chorus announce her only at 1180.

1174 **φονεύει** = ὁ φονεύς ἐστιν: cp. *O. T.* 437 τίς δέ μ' ἐκφύει βροτῶν (is my sire).—**ὁ κείμενος**: cp. Aesch. *Eum.* 590 οὐ κειμένῳ πω τόνδε κομπάζεις λόγον.

1175 **αὐτόχειρ** could mean either 'by a kinsman's hand,' or 'by his own hand.' See n. on 56 αὐτοκτονοῦντε. Hence such compounds sometimes receive a further definition, as *Ai.* 841 αὐτοσφαγεῖς | πρὸς τῶν φιλίστων ἐκγόνων. But in Aesch. *Eum.* 336 αὐτουργίαι, without any such addition, = 'murders of kinsfolk.' Attic prose uses αὐτόχειρ or αὐτοχειρία only in the general sense, 'doing with one's own hands,' etc. See Plat. *Legg.* 872 B: *ib.* 865 B, etc.

1177 f. **φόνου**, 'for the murder,' causal gen.: 931 (τούτων) n.—**ὀρθὸν ἤνυσας**, hast fulfilled it, so that it comes right (cp. 1136, n. on ὑπερτάταν): *O. T.* 506 πρὶν ἴδοιμ' ὀρθὸν ἔπος: cp. *ib.* 853. *O. C.* 454 (μαντεῖα) ἁμοὶ Φοῖβος ἤνυσέν ποτε.

1179 **ὡς** with the gen. absol. (cp. 1063 n.) marks the point of view which is to be taken: 'in the certainty that matters stand thus.' **πάρεστι βουλ. τὰ ἄλλα**, 'ye may consider of the rest': *i.e.*, such are the facts; it only remains to deal with them as may seem best. **βουλεύειν**, to form plans, decide on a course of action, *O. T.* 619: **τὰ ἄλλα**, adverbial acc. of respect, 'as to what remains,' instead of περὶ τῶν ἄλλων (*Ai.* 551 τὰ δ' ἄλλ' ὅμοιος).

1180 **καὶ μήν**: 526 n.—**Εὐρυδίκην**: anapaest in 5th place: cp. 11 n.—**ὁμοῦ** = ἐγγύς: Ar. *Pax* 513 καὶ μὴν ὁμοῦ 'στιν ἤδη. Soph. has it also as a prep.: *Ai.* 767 θεοῖς...ὁμοῦ = σὺν θ.: in *Ph.* 1218 νεὼς ὁμοῦ = πέλας νεώς.

1182 **κλύουσα παιδός**: gen. of connection, 'about' him: *O. C.* 307 κλύων σοῦ (n.), hearing of thee.

1183 **ὦ πάντες ἀστοί**, said to the Chorus and the Messenger, as representing the Thebans generally. In Eur. *I. T.* 1422

Thoas says ὦ πάντες ἀστοί, not to the Chorus (of Greek women), but to the Tauri as represented by his attendants. So, too, in Ar. *Eccl.* 834 ὦ πάντες ἀστοί is said to be an imaginary body of Athenian citizens, represented by two men on the stage. In *Lys.* 638 the Chorus say ὦ πάντες ἀστοί to the audience.

1184 f. **Παλλάδος προσήγορος εὐγμάτων**, 'saluting Pallas with prayers,' answers to Παλλάδα προσαγορεύω εὔγματα: *i.e.*, the first gen. is objective, while the second represents an 'inner' accus. A combination of genitives was easily tolerated by Greek idiom: cp. 795 βλεφάρων ἵμερος...νύμφας (n.): Xen. *Cyr.* 8. 3. 19 δεόμενοι Κύρου ἄλλος ἄλλης πράξεως. **προσήγορος**, active, as *O. T.* 1338: it is passive *ib.* 1437, *Ph.* 1353.—The shrine to which Eurydicè was going may be imagined as one of the two Παλλάδος ναοί at Thebes mentioned in *O. T.* 20 (n.).

1186 f. **τυγχάνω τε...καὶ...βάλλει**: just as she was loosing the bolt, she heard the sound (cp. 1172 f. n.). For the temporal parataxis with **τε...καί**, cp. Xen. *An.* 1. 8 § 1 ἤδη τε ἦν ἀμφὶ ἀγορὰν πλήθουσαν καὶ πλησίον ἦν ὁ σταθμός. So Her. 5. 41, 86, 92 § 6. So with καί alone, *O. T.* 718 n.

κλῇθρα χαλῶσα πύλης ἀνασπαστοῦ, loosing the bolts of the door, so that it should be opened (proleptic, cp. 475, 881). For the fem. of the verbal in -τός, see *O. T.* 384 n.—**κλῇθρα**, 'bolts,' are bars of wood drawn across the doors inside, and held by staples or sockets (πυθμένες *O. T.* 1261) in the door-posts (σταθμοί). Such bars were usu. called μοχλοί, but even in prose we find the more general word κλῇθρα: Xen. *An.* 7. 1. 17 διακόπτοντες ταῖς ἀξίναις τὰ κλεῖθρα ἀναπεταννύουσι τὰς πύλας. —**ἀνασπαστοῦ**, 'to be opened.' These doors opened inwards. ἐπισπᾶν θύραν meant to shut the door after one, in going out. Cp. Xen. *H.* 6. 4. 36 ὡς δ' εἰσῆλθον, ἐπισπάσασα τὴν θύραν εἴχετο τοῦ ῥόπτρου (Thebè's object was to shut her brothers into the room, till they had killed Alexander of Pherae): 'when they had entered, she, [having gone out and] shut the door, held the knocker,'—the ῥόπτρον, a metal ring on the outside of the door, which also served as ἐπισπαστήρ or handle (cp. Her. 6. 91). Plut. *Dion* 57 οἱ μὲν ἔξω τὰς θύρας ἐπισπασάμενοι κατεῖχον. Hence ἀνασπᾶν θύραν, 'to draw it back,' is the opposite of ἐπισπᾶν, and means 'to open it' (from within). That phrase was not actually current, ἀνοιγνύναι being the common word; but the poetical ἀνασπαστός here implies it.

1187 **φθόγγος**, the Messenger's words. She had fainted before hearing more, perhaps, than vv. 1172 f., where see n.—**οἰκείου**,

domestic (affecting her family): cp. 1249.—Distinguish οἰκ. πάθη (*Ai.* 260), οἰκ. ἄτας (*El.* 215) as = 'caused by oneself.'

1188 f. δι' ὤτων: *El.* 737 ὀξὺν δι' ὤτων κέλαδον ἐνσείσας θοαῖς | πώλοις: cp. *O. T.* 1386 f.—πρὸς δμωαῖσι, with κλίνομαι, 'I sank back into the arms of my handmaids': a use of the dat. with πρός which has epic precedent, as *Il.* 20. 420 λιαζόμενον προτὶ γαίῃ, sinking to earth: *ib.* 21. 507 τὴν δὲ προτὶ οἷ | εἷλε πατὴρ Κρονίδης, took her to his arms: cp. *O. T.* 1302 n.—ἀποπλήσσομαι, as = λιποψυχῶ, 'I faint,' only here: Hippocrates uses it of apoplexy.

1192 f. καὶ παρὼν ἐρῶ, κοὐδὲν παρήσω: I *both* will speak as one who was present, *and* will omit nothing: *i.e.*, *as* my knowledge is full, *so* shall the story be told without reserve. For the parataxis, cp. 1112: For παρών, 'since I was there,' as partic. of the imperfect, cp. 166 σέβοντας (n.). Verses 1192—1195 form the dramatic apology for a trait which is manifestly open to criticism,—viz., the fulness of harrowing details communicated by the Messenger to this unhappy mother, who has only just recovered from a swoon. (See esp. 1231—1239.)

1194 f. ὧν = τούτοις ὧν: cp. 35 n.—ὧν with ψεῦσται (= fabricators), as one could say, ταῦτα ἐψεύσαντο. For φανούμεθ' after the sing. verb, cp. 734 n.—ὀρθόν, not ὀρθή: *O. T.* 542 n.: *O. C.* 592.

1196 ποδαγός, Doric (cp. 715 ναός, n.), 'guide,' as Eur. *Ph.* 1715 σύ μοι ποδαγὸς ἀθλία γενοῦ. Plat. *Legg.* 899 A has ποδηγεῖν as = 'to guide.' ἑσπόμην, 'attended,' is compatible with guiding.

1197 πεδίον...ἄκρον = the northern edge of the plain. Near this part were the πάγοι on which the watchers sat (411), and Antigone's tomb was in one of them (774 n.). Thebes had hills to the N., and stood on a low spur which they throw out to S. (117 ff., n.).—νηλεές, passive, 'unpitied': *O. T.* 180.

1198 κυνοσπάρακτον: cp. 206, 1017. Antigone had paid the rites while the corpse was still intact (257), and in this sense is said to have saved it from birds and dogs (697: cp. 467).

1199 f. τὸν μέν, as opposed to Antigone: but instead of τῆς δὲ νυμφεῖον, etc., we have a change of construction (1204 αὖθις κ.τ.λ.).—ἐνοδίαν θεόν, Hecatè, who was conceived as a wandering goddess, haunting the places where roads met, and where offerings were left for her. (Τριοδῖτις, *Trivia:* Theocr. 2. 36 ἁ θεὸς ἐν τριόδοισι.)

θεόν, fem., as 834.—εὐμενεῖς, proleptic: 881 n.—κατασχεθεῖν: cp. on 1102.

1201 f. λούσαντες ἁγν. λουτρόν (cognate acc.), 'having washed with pious washing': cp. on 901.—ἐν, 'with,' of the instrument: 764 (n.), 962, 1003.—ἐν νεοσπάσιν θαλλοῖς, 'with freshly plucked boughs.'—ὃ δὴ = ὅ τι δήποτε, implying that much of the body had been destroyed. Cp. Her. 1. 160 ἐπὶ μισθῷ ὅσῳ δή· οὐ γὰρ ἔχω τοῦτό γε εἰπεῖν ἀτρεκέως.—'λέλειπτο: cp. 457 'φάνη n.—συγκατήθομεν, 'we proceeded to burn,' imperf. of consecutive action. The σύν here is perh. not merely 'completely,' but implies the collecting of dismembered pieces: as συγκατακαίω regularly = to burn something 'along with' something else (Xen. *An.* 3. 2. 27).

1203 τύμβον. If the Homeric usage was followed, when the flesh had been burned the bones would be washed with wine or oil, wrapped in fat, and placed in an urn (λάρναξ). The urn having been deposited in a grave (κάπετος), the τύμβος (or σῆμα) would be raised over it. Cp. *Introd. to Homer*, ch. II. § 33.—ὀρθόκρανον, lit. with head erect, so = 'high': cp. ὑψικάρηνος, ὑψίλοφος (of hills). From κρᾱν (κρανίον) we have also βούκρᾱνος, ταυρόκρᾱνος.—οἰκείας, 'native,'—a thing pleasing to the dead.

1204 f. αὖθις, 'afterwards,' answers to τὸν μέν (1199), as in 167 τοῦτ' αὖθις to τοῦτο μέν. *Tr.* 270.—λιθόστρωτον, 'with floor of stone,' here suggests, 'affording no couch but one of stone,' in contrast with a real νυμφεῖον, which contains a λέχος εὔστρωτον... | χλαίνῃσιν μαλακῇς ἐστρωμένον (*Hom. hymn. Ven.* 157 f.).—κόρης νυμφεῖον Ἅιδου, the maiden's death-bower: cp. 795 n., 929. εἰσεβαίνομεν: cp. on 1201.

1206 κωκυμάτων, the word used by Teiresias (1079): here, as usu., for the dead: cp. 28, 204, 1302: so κωκυτός, *Ai.* 851 etc.—Cp. *El.* 683 ὀρθίων κηρυγμάτων.

1207 ἀκτέριστον ἀμφὶ παστάδα, near the bridal-chamber where no funeral-rites had been paid; *i.e.*, where Antigone had been made the bride of Death, without even such honours as befitted such nuptials. For ἀκτέριστος cp. 1071 n. The word παστάς seems to be here used simply as a poetical equivalent for θάλαμος. There is probably no reference to pillars of rock (natural or artificial) in the τάφος.

1209 ἀθλίας...ἄσημα βοῆς, indistinct sounds, consisting in an ἀθλία βοή: *i.e.*, as he drew nearer, the sounds resolved themselves into the mournful cry of a human voice. The genit. is

thus a 'defining' one. Cp. *O. C.* 923 n. φωτῶν ἀθλίων ἱκτήρια (suppliant objects consisting in unhappy persons).—**περιβαίνει**, 'floated round him,' with dat. instead of the normal acc.; this dat. denotes the person interested, *i.e.*, here affected through the senses: *O. C.* 372 εἰσῆλθε τοῖν τρὶς ἀθλίοιν ἔρις (n.): *Tr.* 298 ἐμοὶ γὰρ οἶκτος...εἰσέβη. For the image, cp. *O. C.* 1477 ἀμφίσταται | διαπρύσιος ὄτοβος.

1210 f. **μᾶλλον ἄσσον**: cp. Aesch. *Th.* 673 μᾶλλον ἐνδικώτερος: Eur. *El.* 222 μᾶλλον ἐχθίους. **ἔπος** (= θρῆνον) **δυσθρήνητον**: see n. on 7.—**ὦ τάλας**: cp. *O. T.* 744 n.

1213 f. **τῶν παρελθουσῶν**: cp. 100 f. κάλλιστον...τῶν προτέρων, n.—**σαίνει**, 'greets my ear.' As σαίνω was properly said of a dog wagging its tail or fawning, so it could be said of a sight or a sound which *appeals for recognition* by vividly striking our senses. Like *arridere*, the word usually implied a sensation of pleasure (*O. C.* 319 n.). But it could also denote, as here, a recognition attended by pain. So in Eur. *Hippol.* 862 f., where Theseus recognises the seal on the tablets left by his dead wife, he says τύποι...προσσαίνουσί με.

1215 **ὠκεῖς**, adverbial: cp. 823, 847: *Tr.* 927 δρομαία βᾶσ'.

1216 **ἁρμὸν χώματος λιθοσπ.**, an opening in the stones heaped up at the entrance, made by dragging some of them away. Cp. 848 ἔργμα τυμβόχωστον. Haemon, in his frenzy of despair, had broken into the tomb by wrenching away part of this rude wall-work. The gap remained as he had made it. He had reached the spot only a short time before Creon (cp. on 1223).

ἁρμόν. The word ἁρμός means, (1) a fastening: Eur. *Med.* 1315 ἐκλύεθ' ἁρμούς, undo the fastenings of the doors: (2) the chink between two things which are jointed together: so in Plut. *Alex.* 3 a furtive listener is described as τῷ τῆς θύρας ἁρμῷ προσβαλὼν (τὴν ὄψιν), 'having put his eye to the chink in the door.' So here ἁρμός is an aperture, just wide enough to admit of a man going through (cp. **δύντες**).—ἁρμός (with its derivatives ἁρμοῖ, ἁρμόζω, ἁρμονία), and ἁρπεδόνη (or ἁρπεδών), 'rope,' are connected with the causative form of the root *ar*, *ar-pajā-mi*, 'to fasten': see Curt. *Etym.* § 488.

1217 **στόμιον.** Having passed through the gap, they will find themselves in a narrow passage. They are to go along this passage to the very mouth (**στόμιον**) of the sepulchral chamber into which it opens.

The kind of tomb which the poet here imagines is perhaps best represented, in Greece, by the rock-tombs of Nauplia, and of Spata in Attica. These consist of chambers worked horizontally into the rock, and approached by a passage or δρόμος, answering to that which Creon's men have to traverse before they reach the στόμιον of the tomb.

The phrase λοίσθιον τύμβευμα (1220) might suggest a recess *within* the principal chamber, like that in the 'Treasury of Atreus'; but it is simpler to take it as merely 'the furthest part of the tomb.'

1218 **θεοῖσι**: dat. of agent with *pres.* pass.: see n. on 503 ff. —**κλέπτομαι**, 'am deluded': 681 n.

1219 **ἐξ...κελευσμάτων.** The simple correction, **κελευσμάτων**, 'at our despairing master's word,' for κελεύσμασιν, is (I think) certainly right. Cp. Aesch. *Pers.* 397 ἔπαισαν ἅλμην βρύχιον ἐκ κελεύσματος (and similarly Eur. *I. T.* 1405): Her. 6. 50 ἔλεγε δὲ ταῦτα ἐξ ἐπιστολῆς τῆς Δημαρήτου.

1221 **αὐχένος**: the gen. of the part, as with verbs of seizing, etc.: Arist. *H. A.* 9. 50. 7 ὅταν κρεμάσωσι (τὰς ὗς) τῶν ὀπισθίων ποδῶν: so κρεμῶμεν with gen., Ar. *Plut.* 312: *Il.* 17. 289 (τὸν) ποδὸς ἕλκε: *Od.* 3. 439 βοῦν δ' ἀγέτην κεράων.

1222 **μιτώδει**, thread-like, *i.e.*, formed by a thread-wrought fabric (the σινδών), and not, as usual, by a cord. μίτρος (ὁ), the thread of the warp: Eur. *I. T.* 817 ὕφηνα καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.—**σινδόνος.** σινδὼν (prob. from Ἰνδ-, *Sind*) was a general term for a smooth, fine texture, as βύσσος was the specific word for a kind of fine linen: Her. 2. 86 describes mummies as swathed σινδόνος βυσσίνης τελαμῶσι (where see Stein). Thuc. 2. 49. 4 τῶν πάνυ λεπτῶν ἱματίων καὶ σινδόνων. Diog. Laert. 6. 90 tells of an Athenian (*c.* 300 B.C.) being reprimanded by the ἀστυνόμοι for luxuriousness, ὅτι σινδόνα ἠμφίεστο.—Antigone used her veil (κάλυμμα: cp. Ar. *Lys.* 532).

1223 Haemon has thrown his arms around her waist (**ἀμφὶ μέσσῃ περιπετῆ**), embracing her (**προσκείμενον**), where she hangs lifeless. But verses 1236—1240 require us to suppose that Antigone's body is then stretched on the ground. We are left to understand that Haemon, while uttering his lament (1224 f.), has lifted the corpse, so as to extricate it from the noose, and has laid it down. Cp. *O. T.* 1266 (where Oed. finds Iocasta hanging), χαλᾷ κρεμαστὴν ἀρτάνην.—**μέσσῃ**: cp. 1236: fr. 235. 5 (iambics). Eur. has this form only in lyrics; Aesch. nowhere.

—περιπετῆ, act.; but pass. in *Ai.* 907 ἔγχος περιπετές ('on which he fell').

1224 f. εὐνῆς...τῆς κάτω, his bride who is dead. Cp. Eur. *Tro.* 831 αἱ μὲν εὐνάς (husbands), αἱ δὲ παῖδας, | αἱ δὲ ματέρας γεραιάς.—πατρὸς ἔργα: he does not know that Creon is listening. —λέχος, 'marriage,' as in 573.

1226 σφε, Haemon: 44 n.—στυγνόν, bitter,—the notion of 'sad,' 'gloomy,' coming from that of 'hateful.'

1228 f. οἷον ἔργον: *i.e.*, Haemon's forcible entrance into Antigone's tomb.—τίνα νοῦν ἔσχες; lit., 'what thoughts hast thou conceived?'—the aor. meaning, as usu., not 'had,' but 'came to have.'—ἐν τῷ συμφορᾶς, by what manner of calamity: *i.e.*, 'what cruel god hath deprived thee of thy reason?' Eur. *Helen.* 1195 ἐν τῷ δὲ κεῖσαι συμφορᾶς;—διεφθάρης, 'were your senses marred': *Il.* 15. 128 μαινόμενε, φρένας ἠλέ, διέφθορας: Eur. *Helen.* 1192 διέφθαρσαι φρένας;

1230 f. ἱκέσιος, adverbial: cp. 1215 ὠκεῖς, n. He extends his right hand in supplication.—ὄσσοισι: Aesch. admits ὄσσοις, and Eur. both ὄσσοις and ὄσσων, in iambics no less than in lyrics.—παπτήνας, 'glared at him': with an acc. this verb usu. = 'to look around *for*,' as *Il.* 4. 200.

1232 πτύσας προσώπῳ, 'spat in his face.' Haemon is momentarily insane with despair and rage: the very words αὐτῷ χολωθείς, 1235, indicate the transport of frenzy which these verses were meant to depict. Nothing could do more violence to the language, or more injury to the dramatic effect, than the Scholiast's theory that πτύσας προσώπῳ has a merely figurative sense, 'with an expression of loathing on his face.' πτύσας προσώπῳ, instead of ἐπιπτύσας προσώπῳ (πατρός), is merely an instance of the boldness with which poetry could use a simple dative to express the object to (or against) which an action is directed. Such a dat. is often equivalent to (*a*) ἐπί with dat., (*b*) ἐπί, πρός, or εἰς, with acc.,—in various relations, and with various shades of meaning. Thus we have such phrases as κακοῖς γελῶν (*Ai.* 1042) = κακοῖς ἐπεγγελῶν: *Ph.* 67 λύπην...Ἀργείοις βαλεῖς = ἐμβαλεῖς. Prose would have πτύσας εἰς (or ἐπὶ) πρόσωπον.

1233 f. διπλοῦς κνώδοντας ξίφους, his cross-hilted sword. κνώδοντες are the two projecting cross-pieces at the point where the hilt joins the blade. The hilt (κώπη) of the Greek sword had no guard, nor had it always the cross-pieces; but these, when used, served partly to protect the hand. The κνώδοντες,

or cross-hilt, can be seen on some of the swords given by Guhl and Koner, p. 244, fig. 277 (*a*, *d*).—κνώδων (κνάω, ὀδούς) meant properly any tooth-like prong or spike: see Xen. *Cyneg.* 10. 3, where boar-spears (προβόλια) have κνώδοντας ἀποκεχαλκευμένους στιφρούς, stout *teeth* forged of bronze, projecting from the shaft a little below the head (λόγχη). In *Ai.* 1025, τοῦδ᾽ αἰόλου κνώδοντος, 'this gleaming spike,' is the end of the sword-blade projecting through the body of Ajax. So in Kaibel *Epigr.* 549. 11 (an epitaph of the 1st cent. A.D.) φασγάνου κνώδοντι = 'with the point (not, 'edge') of the sword': the ref. is to thrusting, not cutting.

ἐκ δ᾽ ὁρμ., tmesis: cp. 427.—φυγαῖσιν, 'in flight,' dat. of manner (620 n.). The gen. might be absol., but is more simply taken with ἤμπλακ᾽.

Haemon, in his madness, meant to kill his father. He had harboured no such purpose before (see on 753); and his frantic impulse is instantly followed by violent remorse.

1235 ff. ὥσπερ εἶχ᾽: cp. 1108.—ἐπενταθείς, lit., 'stretched, or 'strained,' against the sword: *i.e.*, pressing his right side against the point of the sword, which at the same time he drove home with his right hand.—πλευραῖς, used as though ἤρεισε were ἐπήρεισε: cp. Pind. *P.* 10. 51 ἄγκυραν ἔρεισον χθονί. ἤρεισε μέσσον, 'drove it half its length into his side.'—ἔγχος = ξίφος: *Ai.* 95, 658, etc.—ἐς δ᾽ ὑγρὸν ἀγκῶν᾽, 'clasped her to his faint embrace,' cp. Eur. *Ph.* 1439 (the dying Eteocles): ἤκουσε μητρός, κἀπιθεὶς ὑγρὰν χέρα | φωνὴν μὲν οὐκ ἀφῆκεν, ὀμμάτων δ᾽ ἄπο | προσεῖπε δακρύοις.

1238 φυσιῶν, breathing hard: ῥοήν is governed by ἐκβάλλει only.—ὀξεῖαν...σταλάγματος, 'a swift stream of oozing blood.'

1241 τέλη, rites: *O. C.* 1050 n.—ἐν γ᾽ Ἅιδου. Heath's ἐν γ᾽ ('in that world, though not in this'), adds point and pathos to what would otherwise be a somewhat tame statement of fact. Cp. 750. For another (probable) loss of γε in this play, cp. 648.

1242 δείξας...τὴν ἀβουλίαν: for the constr., cp. n. on 883 f. For δεικνύναι said of a warning example, see *El.* 1382 καὶ δεῖξον ἀνθρώποισι τἀπιτίμια | τῆς δυσσεβείας οἷα δωροῦνται θεοί.

1243 πρόσκειται: cp. 94 n.

1244 f. *Eurydice goes indoors without speaking.*

τί τοῦτ᾽ ἂν εἰκάσ., *sc.* εἶναι: what wouldst thou conjecture this to be (or, to mean)? The optat. ending used here was the usual one in Attic: cp. *O. T.* 843 n.—ἐσθλὸν ἢ κακόν: cp. on

40.—A silent exit is similarly a prelude to disaster in the case of Deianeira (*Tr.* 813). Iocasta, too, quits the scene, not, indeed, without a word, yet with a reticence which is called σιωπή (*O. T.* 1075).

1246 **τεθάμβηκ'**: cp. *O. C.* 1140 θαυμάσας ἔχω (n.): and so oft. τεθαύμακα.—**βόσκομαι**: cp. fr. 863 ἐλπὶς γὰρ ἡ βόσκουσα τοὺς πολλοὺς βροτῶν.

1247 f. **γόους...ἀξιώσειν** = to think them ἄξιοι, *i.e.*, meet.—**ἐς πόλιν**, 'for publicity.' This use of ἀξιόω is freq. in regard to persons, as *Ai.* 1114 οὐ γὰρ ἠξίου τοὺς μηδένας (esteem them). On the other hand, ἄξιος, as applied to actions, oft. = 'proper,' 'becoming': as Ar. *Eq.* 616 νῦν ἄρ' ἄξιόν γε πᾶσίν ἐστιν ἐπολολύξαι.—**ὑπὸ στέγης**: for the gen., cp. 692 n.

1249 **προθήσειν** governs πένθος: **στένειν** is epexeg. (for them to mourn): cp. 216 n. She will 'set the grief before them' by making a lament, after which her handmaids, sitting around her, will wail in chorus. *Il.* 24. 246 (Andromache has bewailed Hector,) ὣς ἔφατο κλαίουσ'· ἐπὶ δὲ στενάχοντο γυναῖκες. | τῇσιν δ' αὖθ' Ἑκάβη ἁδινοῦ ἐξῆρχε γόοιο.

1250 **γνώμης...οὐκ ἄπειρος.** The reading has been unjustly suspected. γνώμη, 'judgment,' or 'discretion,' is here regarded as an influence moulding the character from without. The phrase means, then, 'not uninformed by discretion,'—not unversed in its teachings. Cp. Plat. *Rep.* 519 B τοὺς ἀπαιδεύτους καὶ ἀληθείας ἀπείρους, 'uninformed by truth.'

1251 f. **δ' οὖν**: 688 n. **βαρὺ προσεῖναι**, 'to be ominous.'—Cp. 720. **τε...καί**, one as well as the other.

1253 f. **εἰσόμεσθα, μή τι...καλύπτει**, 'we shall know (about our fear) lest (μή) she is concealing,' *i.e.*, whether we are right in fearing that she conceals something. As Goodwin says (*Moods and Tenses*, § 369), this passage is one of the most favourable to the view that μή has an *interrogative* force, and yet here also μὴ καλύπτει plainly implies a fear. The pres. *indic.* is used, because the fear is strictly present; there is no thought that the thing feared can possibly be prevented.—**καὶ** ('indeed') goes with the whole phrase **κατάσχετον...καλύπτει**: cp. 770 n.—**κατάσχετον**, a poet. word, here = 'repressed' (cp. *El.* 1011 κατάσχες ὀργήν): usu., 'possessed' (by a god, or by passion), like κάτοχος.

1255 **δόμους παραστείχοντες**, advancing into the house: Eur. *Med.* 1137 παρῆλθε νυμφικοὺς δόμους.

1257 **καὶ μήν**: 526.—**ἐφήκει**: *Ai.* 34 καιρὸν δ' ἐφήκεις.—

Enter Creon on the Spectators' left, with attendants carrying the shrouded body of Haemon on a bier. The Messenger now goes into the palace. The same actor returns at 1277 as ἐξάγγελος.

1258 μνῆμ', as the epithet ἐπίσημον shows, means that the son's corpse is a memorial of the father's unwisdom.—διὰ χειρός: cp. 916.

1259 f. εἰ θέμις εἰπεῖν (cp. *O. C.* 1556), because it is a heavy charge against the King, that he has caused his son's death.—ἄτην, in apposition with μνῆμα: the corpse is an ἄτη, because the death was caused by Creon's infatuation. ἀλλοτρίαν here answers to οἰκεῖος as = 'caused by oneself' (cp. on 1187).—ἁμαρτών is causal: he is bringing a corpse, not through the fault of others, but *because* he himself has erred. For the partic. in the nom., opposed to a clause of different form, cp. Dem. or. 23 § 156 εἶδεν, εἴτε δή τινος εἰπόντος εἴτ' αὐτὸς συνείς. See also 381 f.

1261—1347 *This* κομμός *is composed of four strophes and four antistrophes, which correspond as follows.* (1) *1st strophe* 1261—1269 = *1st antistr.* 1284—1292. (2) *2nd str.* 1271—1277 = *2nd ant.* 1294—1300. (3) *3rd str.* 1306—1311 = *3rd ant.* 1328—1333. (4) *4th str.* 1317—1325 = *4th ant.* 1339—1347.

The lyric strophes and antistrophes (Dochmiacs) are divided from each other by iambic trimeters, spoken by the Chorus or by the Messenger.

1261 f. φρενῶν δυσφρόνων, 'of a darkened soul,' 502 n. Cp. Aesch. *Th.* 874 ἰὼ ἰὼ δύσφρονες, 'misguided ones.' More often, δύσφρων = 'gloomy,' or 'malignant.'—στερεά, with ref. to his own αὐθάδεια, cp. 1028. Cp. *Ai.* 925 ἔμελλες χρόνῳ | στερεόφρων ἄρ' ὧδ' ἐξανύσειν κακὰν | μοῖραν.

1263 f. ὦ...βλέποντες. Like Antigone (937), Creon now calls the Theban Elders to witness. Cp. n. on 162—210.—κτανόντας refers to Creon himself (for the plur., cp. 10), as θανόντας to Haemon: for the παρήχησις, cp. *Ph.* 336 ὁ κτανών τε χὠ θανών.—ἐμφυλίους = συγγενεῖς: cp. *O. T.* 1406 αἷμ' ἐμφύλιον (n.): *O. C.* 1385 γῆς ἐμφυλίου, 'the land of thy race.'

1265 ἐμῶν ἄνολβα βουλευμάτων, the unhappy (counsels) among my counsels (partitive gen.); *i.e.*, the unhappiness involved in my counsels. See on 1209. This poetical periphrasis has the effect of making the idea expressed by ἄνολβα stand out with a quasi-substantival force, and so is slightly stronger than ὤμοι ἐμὰ ἄνολβα βουλεύματα. For ἄνολβος, of folly, cp. 1026.

1266 **νέος νέῳ ξὺν μόρῳ**, 'young, and by an untimely death,' is a pleonasm, but a natural one. In suggesting the thought that his years had been few, it recalls Andromache's lament,—ἄνερ, ἀπ' αἰῶνος νέος ὤλεο (*Il.* 24. 725).

1268 **ἀπελύθης**, 'thy spirit is released,' cp. 1314, where the midd. aor. has the same sense. Here, however, the word has a distinctly poetical colour, and suggests the release of ψυχή from σῶμα,—though without the feeling expressed by the words, ἀπολύεις τὸν δοῦλόν σου...ἐν εἰρήνῃ (St Luke ii. 29).

1269 **ἐμαῖς οὐδὲ σαῖσι.** οὐδέ here = καὶ οὐ: cp. 492. The negative form would be οὐκ ἐμαῖς ἀλλὰ σαῖς (*El.* 1470).

1272 ff. **ἔχω μαθὼν** = μεμάθηκα (21 n.), though here with a slightly stronger emphasis than that of an ordinary perf.: 'I have fully learned.' Construe: ὁ δὲ θεὸς ἐν τῷ ἐμῷ κάρᾳ ἔπαισέ με, μέγα βάρος ἔχων. The place of με was possible, because μέγα βάρος, without ἔχων, could have stood as an adverbial cognate acc.: hence ἔχων is rather a superfluity than a word for which the ear was waiting. Cp. 944, 960 (n.).—**μέγα βάρος ἔχων** = σφόδρα βαρὺς ὤν. Cp. 300: *Od.* 24. 249 γῆρας | λυγρὸν ἔχεις: *ib.* 1. 368 ὕβριν ἔχοντες.—**ἐν δ' ἐμῷ κάρᾳ** might have been followed by ἐνήλατο, or the like; but, ἔπαισε being used, the enclitic με was required to make it clear.—For the image, cp. 1345: Aesch. *Ag.* 1175 δαίμων ὑπερβαρὴς ἐμπίτνων: and see *O. T.* 263 n. For the form of the dat. κάρᾳ, cp. *O. C.* 564 n.—**ἐν δ' ἔσεισεν**, tmesis (420), 'hurled me into.'—**ἀγρίαις ὁδοῖς**, 'ways of cruelty': cp. Pind. *P.* 2. 85 ἀλλ' ἄλλοτε πατέων ὁδοῖς σκολιαῖς, in paths of guile.

1275 **λακπάτητον**, proleptic (475), 'overthrowing and trampling on my joy.' The form λαξπάτητον may well have been admissible, but it is evident that the κ form would be recommended by ease of pronunciation. The compound occurs only here.—**ἀντρέπων**, as though it were an altar, a statue, or a fair building. Cp. Aesch. *Ag.* 383, *Eum.* 539.—For the apocopè of ἀνά in comp., cp. *O. C.* 1070 ἄμβασις, *Tr.* 528 ἀμμένει, *ib.* 839 ἄμμιγα, *Ai.* 416 ἀμπνοάς (all lyr.).

1276 **φεῦ φεῦ, ὦ.** The hiatus is excused by the pause.—**πόνοι . . δύσπονοι**: cp. 502 n.

1278 **ὡς ἔχων τε καὶ κεκτημένος.** Creon is actually touching (or helping to support) his son's corpse (1258 διὰ χειρὸς ἔχων, 1297 ἔχω μὲν ἐν χείρεσσιν). And meanwhile his wife lies dead within the house. The messenger therefore says that Creon has come as one who both *has in hand* (ἔχων), and *has in store*

(κεκτημένος). ἔχων is explained by τὰ μὲν πρὸ χειρῶν . . φέρων, and κεκτημένος by τὰ δ' ἐν δόμοις. Cp. Plat. *Theaet.* 197 B οὐ τοίνυν μοι ταὐτὸν φαίνεται τῷ κεκτῆσθαι τὸ ἔχειν. οἷον εἰ ἱμάτιον πριάμενός τις καὶ ἐγκρατὴς ὢν μὴ φοροῖ, ἔχειν μὲν οὐκ ἂν αὐτὸν αὐτό, κεκτῆσθαι δέ γε φαῖμεν. The point of the phrase here is missed when it is taken as merely, 'possessing sorrows in the fullest sense of possession.'

1279 f. πρὸ χειρῶν: cp. Eur. *Tro.* 1207 καὶ μὴν πρὸ χειρῶν αἵδε σοι σκυλευμάτων | Φρυγίων φέρουσι κόσμον (they are carrying robes, *ib.* 1220). *I. A.* 36 δέλτον τε γράφεις | τήνδ' ἣν πρὸ χερῶν ἔτι βαστάζεις. Thus the phrase means merely, 'visible in the hands,' without implying that the hands are outstretched. —τάδε, with adverbial force, 'yonder': so 155, 386, 526, 626, 805, 868, 1257.

τὰ δ' ἐν δόμοις κ.τ.λ. The regular constr. would have been, ἔοικας ἥκειν ὡς ἔχων τε καὶ κεκτημένος,—τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις τάχ' ὀψόμενος. The present form has arisen thus. (1) Since τὰ μὲν . . φέρων interprets ἔχων, the poet wished it to come immediately after ἔχων τε καὶ κεκτημένος. (2) ἔοικας ἥκειν, although thus postponed, ought still to have been followed by τάχ' ὀψόμενος. But the place of ἔοικας in the long sentence now prompted the change of τάχ' ὀψόμενος into καὶ τάχ' ὄψεσθαι. There would be nothing unusual in the following:—ἥκεις, τὰ μὲν φέρων, τὰ δὲ ἔοικας τάχα ὄψεσθαι. Here, instead of ἥκεις, we have ἔοικας ἥκειν, and the place of ἔοικας has led to ἥκειν and ὄψεσθαι being linked by καί. And since τὰ δ' ἐν δόμοις is governed by ὄψεσθαι only, the words ἥκειν καὶ form a parenthesis, being equivalent to ἥκων. This is a rare constr., and alleged examples should be scrutinised before acceptance (cp. 537 n.).

1281 τί δ' ἔστιν, 'and what worse ill is yet to follow upon ills.' L has ἢ for ἐκ. The reading in the text is that of Canter. The change of ἐκ to ἢ would have been peculiarly easy before initial κ (KAKIONEKAKON for KAKIONEKKAKON). For ἐκ, cp. *Tr.* 28 ἀεί τιν' ἐκ φόβου φόβον τρέφω. *Il.* 19. 290 ὥς μοι δέχεται κακὸν ἐκ κακοῦ αἰεί. Eur. *Ph.* 371 ἀλλ' ἐκ γὰρ ἄλγους ἄλγος αὖ σὲ δέρκομαι | ...ἔχουσαν. The comparat. κάκιον means merely that the sum of his misery will be greater: not that he can conceive a calamity sorer than his son's death. Cp. *O. T.* 1364 f. εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν, | τοῦτ' ἔλαχ' Οἰδίπους.

1282 f. παμμήτωρ: schol. ἡ κατὰ πάντα μήτηρ: 'true mother,'

whose grief for her son would not suffer her to survive him; and whose act shows the same passionate temperament as his. Contrast *μήτηρ ἀμήτωρ* (*El.* 1154). *παμμήτωρ* usu. = *ἡ πάντων μήτηρ* (n. on 338). Cp. *παμβασιλεία* as = 'monarchy in the fullest sense' (n. on 737).—**νεοτόμ.**: adj. compounded with a word cognate in sense to the subst.: cp. 7 n. **ἄρτι** ('a moment ago') gives precision to the less definite *νεοτόμοισι*: *Tr.* 1130 *τέθνηκεν ἀρτίως νεοσφαγής* (cp. *Ai.* 898): Plat. *Legg.* 792 E *τὸν ἀρτίως νεογενῆ*.

1284 **δυσκάθαρτος Ἅιδου λιμήν** (nom. for voc., 1211). The 'haven' or 'receptacle' of Hades,—that nether world in which he receives the dead (810, 893)—is 'hard to be appeased,' in the sense that Hades is ever demanding fresh victims. The life of Haemon has already been exacted by Hades as a penalty for the offence of Creon against the *νέρτεροι*. But even this atonement (*καθαρμός*) has not proved enough. *δυσκάθαρτος* is used here as if one could say *καθαίρω* (for *ἱλάσκομαι*) *θεόν*: though that constr. does not occur. For **λιμήν** cp. 1000: *Anth. P.* 7. 452 *μνήμονες Εὐβούλοιο σαόφρονος, ὦ παριόντες,* | *πίνωμεν· κοινὸς πᾶσι λιμὴν Ἀΐδης.*

1286 f. **κακάγγελτα** is equiv. to two distinct epithets, *κακά* and *ἀγγελλόμενα*, so that the whole phrase = 'tidings of dire woes.' Cp. 146 *δικρατεῖς λόγχας* (n.).—**προπέμψας**, said to the *ἐξάγγελος*, as the *herald* of the tidings. This use of *προπέμπω* comes from its sense of 'escorting' (*O. C.* 1667), cp. *Ph.* 1265 *μῶν τί μοι νέα* | *πάρεστε πρὸς κακοῖσι πέμποντες κακά.*

1288 **ἐπεξειργάσω**: see on 1030.

1289 ff. **ὦ παῖ**, said to the Messenger. It has been objected that, at such a time, Creon could not use those words except with reference to Haemon (as in 1266, 1340). From a modern literary point of view, the objection is just. But we should remember how very familiar *ὦ παῖ* actually was as a mode of address, whether by elders to juniors, or by masters to slaves. Here it is used, not as to a slave, but merely as to a younger man; there is in it a certain pathetic appeal for sympathy. (Cp. *ὦ παῖ, ὦ τέκνον*, as said by the Messenger to Oed. in *O. T.* 1008, 1030.) Seidler was certainly right in omitting *λόγον*, which corrects the metre.

Construe: **τίνα νέον σφάγιον γυναικεῖον μόρον λέγεις ἀμφικεῖσθαί μοι ἐπ' ὀλέθρῳ**, 'what new death,—the bloody death of a woman,—dost thou describe as heaped on destruction (*i.e.*, superadded to Haemon's death), for my sorrow (*μοι*)?' Cp. 595 *πήματα*

φθιτῶν ἐπὶ πήμασι πίπτοντ'.) γυναικεῖον = γυναικός: cp. Aesch. *Pers.* 8 νόστῳ τῷ βασιλείῳ.—The notion expressed by ἀμφικεῖσθαι ἐπ' ὀλέθρῳ seems to be, strictly, that of death entwined with death, like corpse embracing corpse (1240). The verb ἀμφικεῖσθαι prop. = 'to be set around' (as a wall about a city). Perhaps the bold phrase here was partly prompted by the fact that persons embracing each other could be described (*O. C.* 1620 n.) as ἐπ' ἀλλήλοισιν ἀμφικείμενοι. I prefer this view.

But another version is possible, if μοι is taken with ἀμφικεῖσθαι: 'besetting me,' ἐπ' ὀλέθρῳ, for (my) ruin. Cp. 1285 τί μ' ὀλέκεις; For ἐπί, cp. Thuc. 4. 86 οὐκ ἐπὶ κακῷ, ἐπ' ἐλευθερώσει δέ. The difficulty is that ἀμφικεῖσθαι cannot well be said of *one* sorrow (Eurydicè's death), and that, therefore, we have to evolve from the epithet νέον the notion of a *circle* of woes of which this μόρος is one.

1294 **ὁρᾶν πάρεστιν.** The corpse of Eurydicè, and probably also the altar at which she fell (1301), are now shown to the spectators by means of the ἐκκύκλημα. The precise mechanism of this contrivance is unknown; but the texts leave no doubt as to its general nature. It was a small stage, with space enough for three or four persons; and was low enough to admit of an actor stepping off it with ease. It was pushed on through the central stage entrance, and was usually brought sufficiently far forward to allow of actors entering or making their exit behind it. Here, the corpse of Eurydicè is evidently in full view of the house (cp. 1299). Soph. has used the ἐκκύκλημα in two other plays: *El.* 1458 (the corpse of Clytaemnestra, with Orestes and Pylades beside it); and in *Ai.* 344 (Ajax in his tent among his victims). See Albert Müller, *Gr. Bühnenalterthümer*, pp. 142 ff. (1886).

Recent explorations in the Dionysiac threatre at Athens have given rise to a theory that there was no permanent raised stage or proscenium before the Roman age. Even if this could be proved, it would still, however, remain certain that some such expedient as the ἐκκύκλημα was used in the fifth century.

1297 **χείρεσσιν** (976), though in an iambic verse, is excused by the lyric character of the whole κομμός. Eur. once admits it in dial., *Alc.* 756 ποτῆρα δ' ἐν χείρεσσι κίσσινον λαβών, where Monk needlessly proposed ποτήριον δ' ἐν χερσί.

1298 **ἔναντα**, 'before me': an epic form, sometimes admitted in Attic poetry. Eur. *Or.* 1478 (lyr.) ἔναντα δ'

ἦλθεν | Πυλάδης. Ar. *Eq.* 342 τῷ καὶ πεποιθὼς ἀξιοῖς ἐμοῦ λέγειν ἔναντα;

1301 ἥδ᾽: he indicates the dead body of Eurydicè, now made visible by the ἐκκύκλημα.—βωμία, 'at the altar.' The altar meant is that of Ζεὺς Ἑρκεῖος in the αὐλή of the house (487). βωμία is not merely an adverbial word, to be taken closely with λύει. It is rather an instance of an adj. used with the force of a participle, and virtually equivalent to βωμία στᾶσα: *i.e.*, it means, 'having taken her place at the altar,' she slew herself. Cp. *O. C.* 83 ὡς ἐμοῦ μόνης πέλας (*sc.* οὔσης): and see above on 471.

ξίφει. A sacrificial knife, which lay on the altar. Cp. Eur. *Alc.* 74 (Death speaks) στείχω δ᾽ ἐπ᾽ αὐτήν, ὡς κατάρξωμαι ξίφει. For the prep. cp. *Ai.* 828 πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει.

1302 λύει κελαινὰ βλέφαρα, 'allows her eyes to close in darkness.' λύει = relaxes: the eyelids are deprived of power to remain open. The phrase has been suggested by the epic λῦσε δὲ γυῖα, λέλυντο δὲ γυῖα, etc., and seems quite intelligible; though, doubtless, it would have been more natural to say κλῄει, as Soph. has done in fr. 640, βλέφαρα κέκληται.

1303 Μεγαρέως. Cp. Aesch. *Theb.* 474 Μεγαρεύς, Κρέοντος σπέρμα, τοῦ σπαρτῶν γένους, where he is one of the Theban warriors who guard the gates: his patriotic death is foreshadowed *ib.* 477 θανὼν τροφεῖα πληρώσει χθονί. The story is thus told by Eur. (*Phoen.* 930—1018), who calls him Menoeceus. While the Argives are pressing Thebes, Creon and Eteocles send for Teiresias. The seer says that Ares is wroth, because Cadmus of old slew the god's offspring, a dragon (or serpent?) which had its lair outside the walls. One of the Cadmean race, sprung from the dragon's teeth, must die to appease him. Now, Creon and his two sons are the only pure-bred σπαρτοί left. And Haemon is married. The seer therefore suggests that Menoeceus should die. Menoeceus pretends that he means to fly to Delphi. Creon leaves the scene, in order to provide him with money for the journey. Menoeceus then rushes to the top of a tower on the walls, where he cuts his throat, and falls into the dragon's former den.—κλεινὸν λάχος: cp. Eur. *Ph.* 1013, where he says, στείχω δὲ θανάτου δῶρον οὐκ αἰσχρὸν πόλει | δώσων, νόσου δὲ τήνδ᾽ ἀπαλλάξω χθόνα. Cp. Statius *Th.* 10. 670 where Virtus says to Menoeceus, *rape nobile fatum.* λάχος is freq. in poetry, and is used by Xen. The MS. λέχος would be forced as an

allusion to the dragon's den (θαλάμαι, Eur. *Ph.* 931, or σηκός, *ib.* 1010) into which the corpse fell. And it could not here be a general word for 'grave.'

1304 f. κακὰς πράξεις = δυσπραξίας. A solitary instance of the plur. in this sense; as, conversely, *Tr.* 879 is the only instance of the sing. πρᾶξις as = 'mode of doing,' instead of 'fortune' (*O. C.* 560 n.).—ἐφυμνήσ. = ἐπαρασαμένη, 'invoked': cp. 658 n.

1307 f. ἀνέπταν, aor. referring to a moment just past; we should use the pres.: cp. *O. C.* 1466 ἔπτηξα θυμόν: *Ai.* 693 ἔφριξ' ἔρωτι περιχαρὴς δ' ἀνεπτάμην: cp. *O. T.* 337 n. The act. aor. ἔπτην is once used in lyrics by Aesch. (*P. V.* 555 προσέπτα), and once by Eur. (*Med.* 440, ἀνέπτα). It is a poetical form, but occurs in late prose (Arrian, Lucian, etc.).—φόβῳ, with fear of the curses invoked by Eurydicè.—ἀνταίαν, *sc.* πληγήν (*O. C.* 544 n.), a blow which strikes one full on the breast: *El.* 195 παγχάλκων ἀνταία | γενύων ὡρμάθη πλαγά: Eur. *Andr.* 844 ἵν' ἀνταίαν | ἐρείσω πλαγάν. But διανταία = a thrust which passes through the body: Aesch. *Cho.* 639 ξίφος | διανταίαν ὀξυπευκὲς οὐτᾷ.

1310 f. δείλαιος, but in 1311 δειλαίᾳ with αῑ: cp. *O. C.* 442 οἱ τοῦ πατρὸς τῷ πατρί: *ib.* 883 ἆρ' οὐχ ὕβρις τάδ'; ὕβρις: *Ph.* 296 ἀλλ' ἐν πέτροισι πέτρον: *ib.* 827 ὕπν'...ὕπνε (with ῡ in the first place, but ῠ in the second): *El.* 148 ἃ Ἴτῠν, αἰὲν Ἴτῡν ὀλοφύρεται.—συγκέκραμαι, 'blended with' anguish, *i.e.*, steeped in it. (Whitelaw: 'Fulfilled with sorrow, and made one with grief.') Cp. *Ai.* 895 οἴκτῳ τῷδε συγκεκραμένην, 'her soul is steeped in the anguish of that wail': Ar. *Plut.* 853 οὕτω πολυφόρῳ συγκέκραμαι δαίμονι, where the words just before, ὡς ἀπόλωλα δείλαιος (850), might suggest that the parody glanced at our passage.

1312 f. ὡς αἰτίαν...ἔχων, as being responsible for, = ὡς αἴτιος ὤν. So Aesch. *Eum.* 579 Apollo, defending the accused Orestes, says, αἰτίαν δ' ἔχω | τῆς τοῦδε μητρὸς τοῦ φόνου, I am responsible for (not, 'am accused of') the deed. The prose meaning of αἰτίαν ἔχειν is 'to bear the blame.'—τῶνδε...μόρων, that of Haemon: κἀκείνων, that of Megareus (1303 f.). For the plur., cp. *El.* 205 τοὺς ἐμὸς ἴδε πατὴρ | θανάτους αἰκεῖς.—ἐπεσκήπτου, 'thou wast denounced.' In Attic law ἐπισκήπτομαί τινι (midd.) meant, to take proceedings against a witness for perjury (ψευδομαρτυριῶν): Isae. or. 5 § 9 πρὶν ἐπεξελθεῖν οἷς ἐπεσκήψατο τῶν μαρτύρων. The rare pass. occurs in Plat. *Legg.* 937 B ἐὰν δούλη ἐπισκηφθῇ τὰ ψευδῆ μαρτυρῆσαι.

1314 κἀπελύσατ', quitted life: see on 1268 ἀπελύθης. For καί, cp. 772 n.—ἐν φοναῖς: 696 n.

1315 f. ὑφ' ἧπαρ, expressing movement, 'home to' it: cp. *Tr.* 930 ὁρῶμεν αὐτὴν ἀμφιπλῆγι φασγάνῳ | πλευρὰν ὑφ' ἧπαρ καὶ φρένας πεπληγμένην.—ὀξυκώκυτον, 'shrilly lamented,' by the household (cp. 1079): she herself heard the news in silence (1256).

1317 f. τάδ' οὐκ ἐπ' ἄλλον βροτῶν ἁρμόσει ποτέ, the guilt can never fit (= be fixed upon) another man, ἐξ ἐμᾶς αἰτίας, (being transferred) from my responsibility,—*i.e.*, so as to leave me blameless. For the intrans. ἁρμόσει, cp. *O. T.* 902 (n.), *El.* 1293. ἐκ here is not for ἀπό, but is used as if we had, οὔποτε ἐξ ὑπαιτίου ἀναίτιος φανοῦμαι (cp. *Tr.* 284 ἐξ ὀλβίων ἄζηλον εὑροῦσαι βίον). Thus ἐξ ἐμᾶς αἰτίας is really a compressed way of saying, 'by change from a state of things in which the αἰτία (blame) was mine.'

1319 f. μέλεος: for the nom., cp. 1211.—φάμ' ἔτυμον, *i.e.*, this is the simple truth: I was virtually, though not actually, his slayer.

1321 ὅ τι τάχιστ'. This (Erfurdt's) emendation seems the simplest and best cure for the metre. It is worth noticing that Soph. has this phrase in a closely similar passage, *O. T.* 1340 ἀπάγετ' ἐκτόπιον ὅ τι τάχιστά με. He has ὅσον τάχος thrice, and ὡς τάχος eight times, but ὅ τι τάχος nowhere else.

1325 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα, one who exists no more than a nonentity. In μηδένα, μή has its generic force: one who is such as to be a mere cipher. Cp. *Ai.* 1114 οὐ γὰρ ἠξίου τοὺς μηδένας. *O. T.* 1019 καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;

1326 f. κέρδη παραινεῖς, 'thy counsels are good.'—τὰ γὰρ ἐν ποσὶ κακὰ κράτιστά (ἐστι) βράχιστα (ὄντα): instead of, κράτιστόν ἐστι τὰ...κακὰ βράχιστα εἶναι. For the personal constr., cp. *O. T.* 1368 κρείσσων γὰρ ἦσθα μηκέτ' ὢν ἢ ζῶν τυφλός.—τὰν ποσίν, before our feet, claiming immediate attention. Cp. Eur. *Alc.* 739 ἡμεῖς δέ, τοὐν ποσὶν γὰρ οἰστέον κακόν, | στείχωμεν, ὡς ἂν ἐν πυρᾷ θῶμεν νεκρόν.

1329 ff. μόρων ὁ κάλλιστ' ἔχων, 'that fairest of fates for me, that brings my last day.'

For ἐμοί, cp. *Ai.* 394 ἰὼ σκότος, ἐμὸν φάος, | ἔρεβος ὦ φαεννότατον, ὡς ἐμοί.

1332 ὕπατος, an emphatic repetition of ὁ κάλλιστ' ἔχων,—'supreme of fates,'—far best. It has been usual to take ὕπατος

here as 'last.' But neither ὕπατος nor ὑπέρτατος ever bears that sense in classical Greek.

1334 f. μέλλοντα, belonging to the future. To Creon's wish for death the Chorus replies, in effect, 'Sufficient unto the day is the evil thereof.'—τῶν προκειμένων: the duties which lie immediately before us; meaning here especially the obsequies of the dead.—For τι cp. *O. C.* 500 ἀλλ' ἐν τάχει τι πράσσετον.—τῶνδ' = τῶν μελλόντων.—ὅτοισι χρὴ μέλειν, *i.e.*, τοῖς θεοῖς. Cp. *Ph.* 1036 θεοῖσιν εἰ δίκης μέλει, | ἔξοιδα δ' ὡς μέλει γε.

1336 ἐρῶ μέν: for μέν cp. n. on 11. It merely gives a slight emphasis to ἐρῶ.—συγκατηυξάμην: κατά expresses that the prayer is solemn; σύν, that it sums up his desires. (For this force of σύν cp. 1202.) Cp. *O. C.* 585 ἐνταῦθα γάρ μοι κεῖνα συγκομίζεται ('by that boon I reap all the rest').

1337 προσεύχου, without θεοῖς or θεούς. Cp. Her. 1. 48 ὡς τὸ ἐκ Δελφῶν ἤκουσε, αὐτίκα προσεύχετό τε καὶ προσεδέξατο. Creon is exhorted to recognise, with pious resignation, the fixity of the divine decrees. Cp. the closing words of the *Oed. Col.*, ἀλλ' ἀποπαύετε μηδ' ἐπὶ πλείω | θρῆνον ἐγείρετε· | πάντως γὰρ ἔχει τάδε κῦρος. *Aen.* 6. 376 *Desine fata deum flecti sperare precando.*

1339 ἄγοιτ' ἄν, an entreaty: cp. *O. C.* 725. The opt. with ἄν had a different tone in 444.—μάταιον here expresses rash folly: cp. *O. T.* 891 ματᾴζων: *Tr.* 565 ματαίαις χερσί.

1340 f. κατέκανον is the best, as it is the simplest, emendation of κατέκτανον. Though the pres. κατακαίνω is not classical, the aor. is frequent; Xen. uses it (*An.* 3. 1. 2, etc.).—σέ τ' αὖ τάνδ' is a certain correction of σέ τ' αὐτάν. Here the latter would be like saying, 'and actually *thee*,'—as if the slaying of Haemon had been comparatively venial.

1342 f. πρὸς πότερον...πάντα γάρ. The reading of this verse cannot be certainly determined. The traditional text exceeds the metre. My own view is as follows:

(1) The MS. ὅπᾳ should be struck out. It evidently came in from the margin, having been a gloss on πᾷ, meant to show that πᾷ κλιθῶ is not a direct question, but depends on οὐδ' ἔχω.

(2) Again, the words πάντα γάρ are not indispensable; yet the effect of λέχρια τὰν χεροῖν, without them, would be rather oddly abrupt. Therefore we are by no means warranted (I think) in ejecting πάντα γάρ.

(3) κλιθῶ, for καὶ θῶ, is certain. On this last point there is now a general agreement.—The resulting dochmiac differs

from that in 1320 only by the 'irrational' long (the ω of ἴδω) for short (the first of ἔτυμον): and this is admissible.

πρὸς πότερον, *i.e.*, to the corpse of Haemon at his side, or to that of Eurydicè in front of him (1297 ff.).—**ἴδω**, deliberative subjunct. in the indirect question, depending on οὐκ ἔχω: cp. n. on *O. T.* 72.—**πᾷ κλιθῶ**, in what direction I am to lean, *i.e.*, where I am to find any support: my son and my wife have fallen: all my fortunes lie in ruin. **πᾷ** here answers to the dat. after κλίνομαι when it means 'to lean against' a thing, as *Od.* 6. 307 (she sits) κίονι κεκλιμένη.—Not merely, 'whither I am to betake myself,' ποῖ τράπωμαι; This is shown by λέχρια.

1344 f. **λέχρια τἀν χεροῖν**, 'all is amiss with that which I handle.' Creon has, indeed, mismanaged the work which his hands found to do; and the proof of it is the corpse which he is touching. **λέχρια** means primarily 'awry':—τὰ πράγματα οὐκ ὀρθῶς ἔχει. Cp. Shaksp. *Rich. II.* 2. 4. 24 *And crossly to thy good all fortune goes.* But it is further tinged with the sense of 'prone,' applicable to the corpse.

τὰ δ' ἐπὶ κρατί μοι κ.τ.λ., while on the other hand: for the adverbial τὰ δ', see *O. T.* 666 n. These words refer to the deaths of Eurydicè and Antigone, as τὰ ἐν χεροῖν referred to the death of Haemon.—**εἰσήλατο**: cp. on 1271 f.

1347 f. **εὐδαιμονίας πρῶτον**, the most important element in it. Cp. Plat. *Rep.* 389 D σωφροσύνης δέ, ὡς πλήθει, οὐ τὰ τοιάδε μέγιστα, ἀρχόντων μὲν ὑπηκόους εἶναι, κ.τ.λ.—**τά γ' εἰς θεούς**: cp. 889 n.: *O. T.* 706 (n.). τό γ' εἰς ἑαυτόν. *Ph.* 1441 εὐσεβεῖν τὰ πρὸς θεούς.—For the sentiment, cp. 1050 f.

1350 ff. **μεγάλοι...λόγοι**: cp. 127 n.—For the position of **τῶν ὑπεραύχων**, cp. 944 f. Δανάας...δέμας.—**πληγὰς...ἀποτείσαντες**, as the price: cp. Her. 2. 65 ἀποτίνει ζημίην (a fine). So *ib.* 5. 56 οὐδεὶς ἀνθρώπων ἀδικῶν τίσιν οὐκ ἀποτείσει.

1352 **γήρᾳ**, 'in old age,' without a prep.: so Eur. *Hec.* 203, etc.: but prose prefers ἐν γήρᾳ, ἐν τῷ γήρᾳ, or ἐπὶ γήρως.—**τὸ φρονεῖν**, repeated so soon after 1347: cp. on 76, 625 (ἐκτὸς ἄτας), 956 (κερτομίοις).—**ἐδίδαξαν**, gnomic aor. (709).

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